

INDEPENDENT STUDY PROGRAM: 25 YEARS
WHITNEY MUSEUM OF AMERICAN ART



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Independent Study Program: 25 Years

This publication is supported by a generous grant
from The Dorothea L. Leonhardt Foundation, Inc.

Alumni

ISP Alumni (in chronological order)

1967-68 Art History Program

- **Eugenie Bird**
Lake Forest College
- Cathy Blashard**
Lake Forest College
- Patrick Cooney**
Lake Forest College
- Neil Hart**
Allegheny College
- David Mortensen**
Colorado College



Studio Program

Julia Power
Allegheny College

Victor Proulx
Colorado College

Louise Stix
Lake Forest College

• **Peter Ballantine**
Colorado College

Chuck Bauer
Ohio Wesleyan
University

Power Boothe
Colorado College

James Dearing
Allegheny College

Mitzi Gerhardt
Ohio Wesleyan University

Martin Ligocki
Ohio Wesleyan University

Independent Study Program

Dona Nelson
Ohio State University

Jim Shaban
Ohio State University

Michael Van Chamber
Ohio University

Caroline Williams
Wesleyan University

1968-69 Art History Program

Susan Brody
Stanford University

Nichols Clark
Harvard University

Sally De Beaumont
Sarah Lawrence College

Peter Kaufman
Brown University

Whitney Museum of American Art

25 Years (1968–1993)

Studio Program

Brennon Jones
Lake Forest College

Parthenia Powell
Denison University

Roberta Smith
Grinnell College

Stephanie Arehart
Ohio University

Warren Bartholomew
Ohio State University

Bob Bush
Ohio University

Corinne Craeger
University of California,
Los Angeles

Virginia Creighton
Bennington College

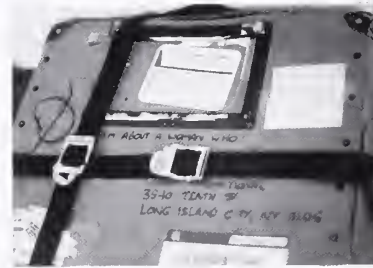
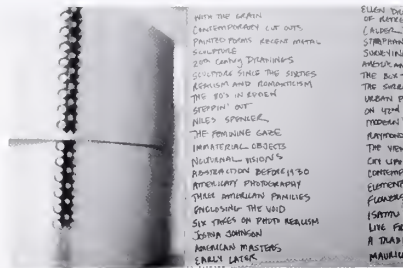
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Kent English University of North Carolina at Greensboro	Stephen Grittin University of South Dakota	David Herz Colorado College	John Kwiatkowski Ohio University	Walter Leonard University of South Dakota	Robert McCarn Kansas City Art Institute	Jed Miller Allegheny College	David Monahan The Maryland Institute, College of Art	Gail Nathan Alfred University	Janie Paul Bennington College
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Scott Gutterman



Judith Pawlaczky
Alfred University

Sue Sarles
Ohio Wesleyan
University

Don Spencer
Ohio Wesleyan
University

• **Walter Horak**
Harvard University

Craig Richardson
Colorado College

1969-70 Art History Program
Studio Program
Maurice Clifford
University of Georgia

Richard Converse
Antioch College

Carol Cook
Ohio Wesleyan
University

Peter Gordon
Columbia University

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Foreword

David A. Ross

Alice Pratt Brown Director
Whitney Museum of American Art

Twenty-five years ago, the Whitney Museum of American Art introduced a bold experiment in museum education that has come to be known as the Independent Study Program. In a distinguished quarter century of activity, the ISP has emerged as one of the world's leading centers for the study of the history and practice of art as well as of art's theoretical foundation in the related field of inquiry known as cultural studies.

Museums and our understanding of them have changed significantly in the last quarter of this century. In an era that began with "Harlem on My Mind" and is ending with such exhibitions as "The Decade Show," ideas about the function of the museum, its constituent communities, its relationship to the construction of histories, and its complex interdependence with artists have been interrogated,

Pamela Granberry
Bennington College

Richard Harmon
Earlham College

David Hatchett
State University of New
York, College at Buffalo

Mike Howard
University of Georgia

Larry Jones
Wabash College

Linda Lawton
Bennington College

Nancy Malkin
Columbia University

Maria Miller
State University
of New York,
College at Buffalo

Gary Morrell
Alfred University

renegotiated, and reformed. The ISP has been a primary site for the discussions that have helped provoke and shape that change. But more important, the ISP has been a place where artists, critical writers, and curators set themselves the truly difficult task of responding to the enormous intellectual challenge of such profound change.



Left to right:
Karen Higa, David Ross,
and Pamela Lee

Today, the ISP celebrates this milestone anniversary with great satisfaction and a renewed sense of purpose. The Whitney Museum of American Art recognizes the significant contribution that the Independent Study Program has made to the community of museums, and

Carl Nelson George Washington University	Joanne Noble Maryland College of Art	Garrett Okubo College of Wooster	Phil Parham University of Georgia	Aura Rosenberg Sarah Lawrence College	Edward Scher University of California, Berkeley	E. Jessie Shefrin Alfred University	Nina Shiudasani Beaver College	Mike Smith Colorado College
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takes an extra measure of pride in the fact that so many distinguished men and women carry their ISP experiences with them as they work in their studios, museums, journal and newspaper offices, and academic settings. Their successful ability to think and act critically is the true measure of the worth of the ISP.

Acknowledgments

Ron Clark

Director, Independent Study Program

The Independent Study Program of the Whitney Museum of American Art is made possible through the generous support of individuals, foundations, and government agencies. Their steadfast support enables the Museum to contribute in a significant way to the education and professional development of young artists, art historians, critics, and curators.

The Museum acknowledges in particular the endowment funds established by Joanne Leonhardt Cassullo through the Dorothea Leonhardt Fund of Communities Foundation of Texas, Inc., and The Dorothea L. Leonhardt Foundation, Inc., and by the Helena Rubinstein Foundation.

Additional support has been provided during the past ten years by grants from the David H. Cogan Foundation, Inc., the James G. Hanes Memorial Fund, the George Sellers Harris, Jr. Fund, The New

1970-71 Art History Program

Glenn Steigelman
Pennsylvania Academy of the
Fine Arts

M.A. Stigge
Kansas City Art
Institute

Al Taylor
Kansas City Art
Institute

Troyen Tecau
Youngstown State
University

Harvey Tulcensky
Goddard College

• **Nancy Ackerman**
Vassar College

Nick Gonser
Oberlin College

Alexis Krasilovsky
Yale University

Kristin Vandenburg
Cornell University

York Community Trust, The Starr Foundation, the National Endowment for the Arts, and artists Richard Artschwager, Louise Bourgeois, Nancy Graves, Alex Katz, Sol LeWitt, Roy Lichtenstein, Elizabeth Murray, and Yoko Ono.

On behalf of the staff of the Independent Study Program and the Whitney Museum, I extend our sincere thanks.



Studio Program

Charles Anderson
Indiana State University

Thomas Anderson
Cornell University

James Biederman
State University of New York,
College at New Paltz

Ralph Busch
Pennsylvania
Academy of the
Fine Arts

Patricia Hart
San Diego
State College

Peter Holvik
Dayton Art Institute

Gary Lang
California Institute
of the Arts

Laura Lechinger
Sarah Lawrence College

John Mendelsohn
Columbia University

SEMINARS:

3:00

A Brief History of the ISP

Ann Morrell
Bard College

Susan Nelson
University of
Wisconsin at Madison

John Sage
Alfred University

Ken Sigel
State University
of New York
College at Buffalo

F. Everett Smith
University of Denver

Andrew Spence
University of California
Santa Barbara

Dana Van Horn
San Diego State College

Roger Welch
School of the Art Insti-
tute of Chicago

Chris Zeller
Harvard University

MARTHA ROSLER

CONSTANCE PEN

JUDITH BUTLER

RICHARD FUNG

GAYATRI SPIVA

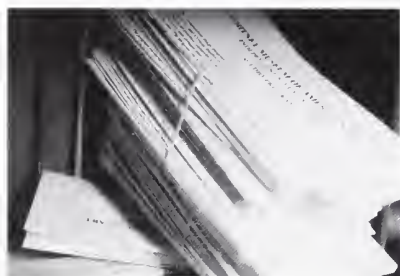
Scott Gutterman

ISP 1983-84

1971-72 Art History Program

- **Nancy Luria Allen**
Vassar College
- Arthe Anthony**
University of California,
Irvine
- Joan Berkowitz**
University of
Pennsylvania
- Virginia Bower**
Michigan State
University
- Kristine Brown**
Carleton College
- David Carroll**
University of California,
Irvine
- Helen Ferrulli**
State University of New
York at Stony Brook
- Gail Gehshan**
Smith College

In its twenty-five years, the Whitney Museum Independent Study Program has evolved from a small, loosely defined organization into a renowned university-level institution. It consists of two parts: the Studio Program and the Curatorial and Critical Studies Program (until 1987 known as the Art History / Museum Studies Program). Today, the ISP provides a setting within which students pursuing art practice, curatorial work, art historical scholarship, and critical writing engage in ongoing discussions and debates that examine the historical, social, and intellectual conditions of artistic production. The program encourages critical study and theoretical inquiry into the practices, institutions, and discourses that constitute the field of culture.



The twenty students participating in the Studio Program each year are engaged in a variety of art practices, including painting, sculpture, film- and videomaking, photography, performance, and various forms of interdisciplinary work. They are provided with studio space in the program's loft in downtown Manhattan. The majority are enrolled at

Wendy Goetz
Skidmore College

Kate Linker
Radcliffe College

Lydia Ann Rhodes
Mills College

Mark Schlesinger
State University of New York
at Binghamton

Laurence Shopmaker
Hobart College

Carol Troyen
Yale University

Studio Program
Sonia Balassanian
Pennsylvania Academy of the
Fine Arts

James Baumann
California Institute of the
Arts

universities and art schools and receive academic credit for their participation, while others have recently completed their formal studies.

Every year there are ten students in the Curatorial and Critical Studies Program. Those engaged in Curatorial Studies develop proposals for exhibitions. Once the proposals have been approved, they proceed to select art work, arrange loans, and design and oversee the

installation of their exhibitions. In so doing, the students work closely with the program's faculty and with the Museum's curators and administrative staff. They also write essays for the exhibition catalogues, assist with publicity, and serve as docents, informing the public about the exhibitions. The students are thus responsible for every aspect of the production of the exhibitions.

Students engaged in Critical Studies pursue individual research projects and develop analytical and critical writing skills. Research projects may take the form of tutorials with professional art historians and critics. These students occasionally collaborate in the production of a small in-house publication containing their writing and that of other members of the group. They may also choose to organize a film/video or performance series and write accompanying essays for a Curatorial Studies Program exhibition catalogue.

The faculty for the ISP consists of Ron Clark, director and senior instructor; Mary Kelly, senior instructor and director of the Studio Program; Benjamin Buchloh, senior instructor and director of the Curatorial and Critical Studies Program; and David Diao and Yvonne Rainer, instructors. There are also several visiting artists and critics

Carolyn Bennett New York University	Scott Benton School of the Museum of the Fine Arts, Boston	Kathryn Bigelow San Francisco Art Institute	Susan Blond School of the Museum of Fine Arts, Boston	Evangelos Dousmanis State University of New York at Binghamton	Susan Ensley Virginia Commonwealth University	Cewzan Grayson University of New Mexico	Dorothy Handelman Sarah Lawrence College
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each year. All members of the faculty are available to meet individually with participants in the program to discuss their work or more general practical, theoretical, or historical questions.

Each week during the year a professional artist, critic, or historian is invited to conduct a seminar. Members of both Studio and Curatorial and Critical Studies Programs participate in these semi-

nars, which focus on the work of the seminar leader. They also participate in a weekly reading seminar in cultural theory and criticism led by Ron Clark, Mary Kelly, and Benjamin Buchloh. This seminar provides an occasion for the group to collectively study and discuss contemporary critical theory. There is a particular emphasis on alternative methodologies committed to the critical examination of the social and psychological factors that condition cultural production and reception. In addition, Yvonne Rainer organizes a series of film screenings during the year and leads discussions in this area.

The ISP has seen many changes in its first twenty-five years. Some of those are presented here, in a brief history based on extended interviews with the program's director, Ron Clark. These interviews are interspersed with statements from ISP alumni, the better to provide perspective on this unique institution.

The program's beginnings coincide with the Museum's move in 1966 to its current location on Madison Avenue. The Museum had never had an education department before, and it was decided that one should be added. John I.H. Baur, the director at the time, hired Doug Pederson to start it. Pederson was able to get a very large

Bryan Hunt Otis Art Institute	David Jones University of Rhode Island	Cynthia Karasek Cornell University	Michael Koortbojian San Francisco Art Institute	Charles Muldoon, Jr. Ithaca College	Rob Roy Norton, Jr. Dayton Art Institute	Barry Pogorel University of California, Los Angeles	Matthew Pomaski State University of New York, College at Buffalo
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Carnegie endowment grant for this purpose, and he proceeded to hire several advisers to develop a conception of what kind of educational programs the Museum ought to have. Part of the team's goal was to critique existing forms of art education.

A pilot version of the ISP was initiated in 1967; it involved advanced study on site at the Museum for a small group of students.

In 1968, the ISP was formalized as part of the new Education Department. For its first four or five years, it had no set form; there were only a few of the features that exist today. Gradually, it began to take on its present shape, in terms of organizational structure and intellectual content.

The ISP was my introduction to three strangers: New York City, the art world, and adulthood. It was the boot camp that prepared me for professional life. When I meet other ISP interns, we exchange the glance that you see old soldiers share on Veteran's Day.

Carrie Rickey

David Hupert took over the Education Department after Doug Pederson left in 1968, and he shared responsibility for running the ISP with Ron Clark. Clark was the head of the Studio Program and Hupert was the head of what was at first just known as the Art History Program. In the early seventies David

Mary Kelly leading a seminar



1972-73 Art History Program

Vicki Rosen
Bard College

Barbara Schaefer
University of Minnesota

Nicholas Vergis
University of Kentucky

Marianne Balazs
Brandeis University

Joshua Cohn
Columbia University

Edit deAk
Columbia University

Elizabeth Dowling
Harvard University

Jay Gorney
Oberlin College

Fred Hochberg
University of Rochester

Diao and Yvonne Rainer joined the program as instructors.

In 1973, Hupert established the first branch museum at 55 Water Street. No one else had done anything quite comparable in an American museum. His novel funding approach was to seek corporate sponsorship, and he raised small amounts of money from the down-

town business community. At the same time, Hupert initiated the Museum Studies component of the ISP to allow students to gain practical experience organizing exhibitions.

I found the ISP exceptionally important to my development. By generating provocative discussions, the program sharpened my critical thinking and political engagement. Discussing the work of visiting artists and critics while having them present amplified the field of possibilities in my own work.

Elizabeth Cohen

The earliest headquarters for the program was a city-owned warehouse building on Cherry Street, near Chinatown, at the base of the Manhattan Bridge. It was the first in a succession of similar city-



Connie Koppelman
State University of New York at
Stony Brook



Rosanne McCaffrey
Tulane University

Laura Natkins
State University of New
York at Stony Brook

Nancy Reinish
State University of New
York at Stony Brook



Paula Reiss
Reed College

Dale Perry
University of
Rhode Island

Walter Robinson
Columbia University



Robert Rutledge
Reed College

Jill Sweet
University of
California

Left to right:
Benjamin Buchloh
Yvonne Rainer
Mary Kelly
Hal Foster
David Diaio
Ron Clark

owned spaces; all were rather derelict and had to be reclaimed by program members. In addition to the ISP, the Cherry Street building also housed the Education Department's programs for inner-city grade-school and high-school students. The next move for the ISP situated its two divisions in separate locations. From 1973 to 1978, the Studio Program made its home on Reade Street, between Broadway

and Lafayette, in the windowless basement of an old bank building with ceramic tile walls. The Art History/Museum Studies Program was stationed at 55 Water Street.

I dropped out of high school, I dropped out of a BFA and a BA program, and now I practice institutional critique. The ISP is the only educational institution I have ever been able to identify with. If it weren't for the ISP, I wouldn't be an artist today.

Andrea Fraser

In 1978, the Studio Program relocated yet again to the former First Precinct headquarters on Old Slip, around the corner from 55 Water Street. It was a landmark building, very beautiful from the outside—but a complete shambles on the inside. Nonetheless, it provided shelter for about three years, from 1978 to 1981, and those relatively settled conditions, with Studio and Art History/Museum Studies students in such close proximity, helped the program coalesce and move toward its current form.



Studio Program

Ela Troyano
State University
of New York at
Stony Brook

Charlie Ahearn
Colgate University

Claire Ball
State University
of New York,
College at Buffalo

Anna Bialobrada
Otis Art Institute

Patricia Childress
University of California,
San Diego

Carol Cooper
Carnegie-Mellon
University

Donna Croteau
University of
Rhode Island

Tom DeBolt
Virginia
Commonwealth
University

Fontaine Dunn
Carnegie-Mellon
University

Then, in 1981, the program lost nearly everything all at once. Hupert left the Whitney Museum, the owners of 55 Water Street closed the exhibition space, and the city decided to reclaim the building on Old Slip that housed the Studio Program. Recalls Clark, "I said to Tom Armstrong [former director of the Whitney Museum], 'We're going to lose the space for the program and I don't know how

we'll find another one.' Tom said, 'We'll rent one.' Well, the clouds parted, the sun shone through, the birds started singing—if I hadn't been on the phone I would have kissed him. Tom really came to our rescue; he showed us that he valued the program." It was at that point that the Studio and Art History/Museum Studies Programs moved to their current home at 384 Broadway.

I entered the ISP directly out of undergraduate school. This proved to be a watershed decision for me. Organizing an exhibition and engaging in a year-long tutorial provided a balance of professional and intellectual pursuits that has been important for my subsequent activities as critic, editor, organizer,

and teacher. Furthermore, the weekly reading group sessions offered an arena of genuinely open discussion and debate concerning theory, practice, ideology, and socio-political context. Perhaps most significant of all, the program helped foster a rigorously independent and critical approach to contemporary art and culture.

Joshua Decter



Chris Gregory
University of
Notre Dame

Gary Hall
California
Institute of
the Arts

Barbara Hanft
Cooper Union

Roberta Harris
University of Houston

William Heeks, Jr.
University of Rhode Island

Julia Heyward
Washington University

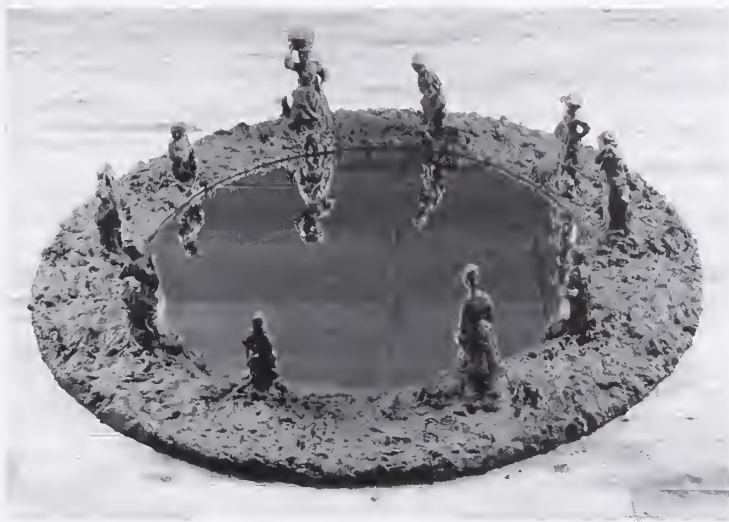
Marilyn Holsing
University of New Mexico

Dennis Kardon
Yale University

Deborah Kass
Carnegie-Mellon
University

Silvia Kolbowski (left)
leading a seminar

Funding for the program comes from several sources. Since 1983, an ISP alumna, Joanne Leonhardt Cassullo, has given the program, through The Dorothea L. Leonhardt Foundation, Inc., substantial gifts to use as an endowment. The program has also benefited from the long-standing support of the Helena Rubinstein Foundation. The ten students participating each year in the Curatorial and Critical



Studies Program are designated as Helena Rubinstein Fellows in recognition of the substantial support that foundation provides. The rest of the program's budget comes from the National Endowment for the Arts and other sources, including various foundations. The program's director works with the Museum's Development Office to raise additional moneys.

Nancy Katsin Skidmore College	Thomas King University of Rhode Island	Carol Ann Klonarides Virginia Commonwealth University	Benje LaRico Washington University	Joel Le Gall Oberlin College	Helen Lee Parsons School of Design	Ted Lemoreaux New York University	William Lenski Pratt Institute	Beverly Liftman Douglass College, Rutgers University
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Since 1981, when the Education Department was restructured into several parts, the ISP has been a separate department with Ron Clark as its head. At the time, the branch museums, where ISP-organized shows were held, were also made into a department, with Lisa Phillips in charge of them. (Phillips has since become a curator at the Museum.) Says Clark, "Lisa was a source of invaluable assistance and

Left:
John Miller
The Source, 1990

Right:
Sergio Vega
Autorecycling, 1992

Norman Bryson leading a seminar



Margo McDaniel
Stanford University

Michael Marks
Carnegie Mellon
University

John Newman
Oberlin College

Maureen O'Brien
State University of New
York, College at Purchase

Janice Oscherwitz
Columbia University

Roger Padgett
Trinity University

Leslie Parke
Bennington College

Diane Polster
University of California,
San Diego

Carol Rabel
Virginia Commonwealth
University



William Rabinovitch
San Francisco Art Institute

Siar Reese
Carnegie-Mellon
University

Andrew Sichel
New York University

Terise Slotkin
New York University

Mike Smith
Colorado College

Barbara Stewart
The Maryland Institute,
College of Art

Roger Sweet
University of
California, Irvine

Richard Tobias
Philadelphia College
of Art

Michael Weinstein
Sarah Lawrence College



Left to right:
Ron Clark with
Hans Haacke and
with Andrew Ross



moral support for the program throughout this period of transition." During the eighties, Karl Willers was manager and, later, director of the downtown branch; he played, in Clark's words, "a critical role in a time of considerable development for the program."

For me, the ISP was a map, a large and unwieldy one that I cannot figure out how to fold back up. It demarcated intellectual debates, camps, and terrains. Sometimes it showed you how to get from one to the other, sometimes it could only produce a dead end. I would be lost without it, but I am lost with it. One up-side to this situation is that a lot of people who have this map seem to know each other and I keep having discussions and fights with them about where we are and where we want to go.

Helen Molesworth

After the closing of the 55 Water Street branch, the ISP held shows at various sites, including Federal Hall National Memorial on Wall Street, other Whitney branches, and the Museum itself. In

1973-74 Art History/Museum Studies Program

Robin Winters
San Francisco Art
Institute

Liza Wright
University of New
Mexico

• **Richard Armstrong**
Lake Forest College

John Beardsley
Harvard University

Denise Bratton
University of California,
Irvine

Nan Chisholm
Mills College

Hope Davis
New York University

Barbara Flynn
Yale University

Mary Foster
Skidmore College

1988, the downtown branch was re-established at Federal Reserve Plaza on Maiden Lane, and served as the site for several ISP-organized exhibitions until 1992, when its corporate sponsorship was withdrawn. Throughout many of these eventful years, the Art History/Museum Studies Program was supervised by Richard Armstrong. "Richard brought a very interesting dimension to the program,"

Clark recalls, "in that he was always a very strong advocate for artists. Also, through his own immersion in the world of contemporary art, he was able to offer tremendous practical knowledge to the students."

In 1987, the Art History/Museum Studies Program was renamed Curatorial and Critical Studies, to accommodate people who wished to be more involved in writing and research than in planning exhibitions. At that time, Hal Foster was named senior instructor of that component of the program. "Hal thought that exhibitions should embody theoretical and critical arguments," reports Clark. "He saw the ISP as a chance to experiment and see if it was possible to develop alternative curatorial forms, to challenge the established conventions."

Benjamin Buchloh has been director and senior instructor of the Curatorial and Critical Studies Program since 1991, and he has brought to the program his considerable status as a historian and a critic. Clark notes, "His scholarly emphasis has been on the international avant-garde of the sixties and seventies, and he is credited with introducing to American art and academic communities knowledge about the European conceptual art practices of that period."

Brian Gross
Oberlin College

Nancy Karlins
New York University

Elizabeth King
Washington University

Michael R. Klein
New York University

Jane Kleinberg
Oberlin College

Judith McCandless
Skidmore College

Richard Marshall
California State University,
Long Beach

John Schoonmaker
University of Rochester

The ISP is a much needed institution for art theory and its practice in an art world lacking in social and political insight.

Todd Ayong

Until recently, Yvonne Rainer and David Diao had been full-time faculty in the Studio Program; both are now adjunct instructors.

Says Clark, "Yvonne helped bring to the program its very important feminist dimension. She also helped foster the program's connections to the fields of experimental and avant-garde filmmaking and theory. As for David, he has long been an eloquent advocate of painting within the ISP. He's also a very active member of the art world, and has always been very helpful in terms of advice about careers, which a lot of people don't expect to get in a program like this."

Mary Kelly joined the ISP faculty as a full-time instructor in 1989, and currently serves as senior instructor of the Studio Program. As Clark puts it, "Mary brings her strong commitment as a feminist and her deep and extensive involvement with psychoanalytic theory."



Studio Program

William Zimmer
University of Texas
at Austin

Suzan Courtney
State University of New
York College at Fredonia

Scott Davis
University
of California,
Davis

Coleen Fitzgibbon
School of the Art Institute
of Chicago

Robert George
University of Michigan

Alison Hartman
Oberlin College

Sharon Haskell
University of Southern
California

Kent Hines
University of
Colorado

Howard Kaneg
California Institute of
the Arts

Left to right:
Jonathan Crary, bell hooks,
Abigail Solomon-Godeau
and Homi K. Bhabha
leading seminars

There have also been several artists and critics who have served as visiting faculty, including Barbara Kruger, Craig Owens, Martha Rosler, Silvia Kolbowski, Sande Kwinter, and Renée Green.

As a feminist from a working-class background, who grew up in another culture, I found the ISP allowed me to learn of those things not strictly within my

expertise but which nonetheless inform my practice; it gave me the privilege to work with and learn from exceptional peers, lecturers, colleagues, and friends; and it gave me an ongoing access to the very bodies of knowledge most readily erased from the dominant discourse.

Margaret Morgan

Since the late 1970s, the basic structure of the program has been relatively stable. There have been, from the start, weekly seminars with artists, critics, and historians, and, since 1978, a weekly reading seminar. For both, students have always been involved in the selection process. They are asked at the beginning of the year to recommend



Pamela Kelly
Temple University

Alan Kikuchi-Yngojo
University of California, Davis

Jessica Krasilovsky
California Institute of the Arts

James La Lande
University of Southwestern
Louisiana, Lafayette

Edward Malina
State University of New
York at Stony Brook

Ulysses Marshall
The Maryland Institute,
College of Art

Mark Meloy
Temple University

Tom Otterness

people they want to meet with and whose work they want to read. The program strives to have an equal representation of typically underrepresented groups, such as women and people of color. The fee paid to seminar leaders is small, yet extraordinary individuals choose to participate—which may be taken as one measure of how well respected the program is.



Charles Porter
Oberlin College

Jill Prieur
Wayne State
University

David Ramey
University of Kentucky

Leah Reichman
University of Wisconsin
at Madison

Barbara Roth
Ohio Art Institute

Julian Schnabel
University of Houston

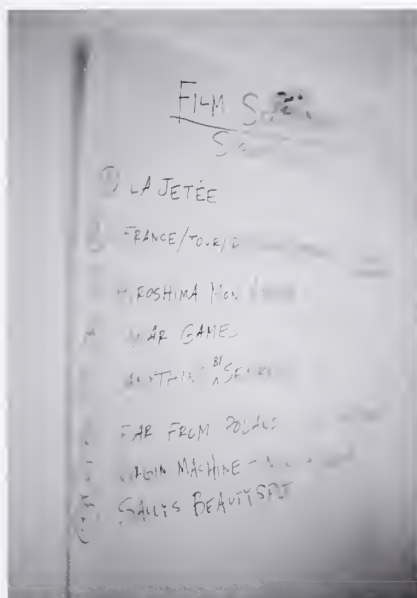
Nancy Spears
Sarah Lawrence College

Larry Williams
University of Southern
California

1974-75

• **Barbara Aycock**
Bryn Mawr College

Felix Gonzalez-Torres
Untitled, 1991



Art History/Museum Studies Program

Horace Brockington
Columbia University

Barbara Cavaliere
State University of New York
at Stony Brook

Catherine Coleman
Hofstra University

Ruth Cummings
Boston University

Shoshana Ehrenfeld
Queens College, City University
of New York

Robert C. Hobbs
University of North
Carolina at Chapel Hill

Hillary Johnson
Cornell University

Janet Kardon
University of
Pennsylvania



Jenny Holzer
Installation at the
Solomon R. Guggenheim
Museum, 1989



Andrea Fraser
*Museum Highlights: A
 Gallery Talk, 1989*

Linda Kent University of California Los Angeles	Len Klekner, Jr. University of Virginia	Robert Lamb Graduate Center, City University of New York	Michael Leja Swarthmore College	Carolyn Rugen Manhattanville College	Judith Schwartz Cornell University	Victor Sullivan Columbia University	Abigail Turner Sarah Lawrence College	Marina Urbach Columbia University	Faythe Weaver Ohio State University
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James Casebere
Prison at Cherry Hill, 1992

Studio Program

Charles Wright
Princeton University

Richard Brazill
Ohio State University

Ann Chamberlain
Douglass College, Rutgers
University

Nelson Flack
University of
Pennsylvania

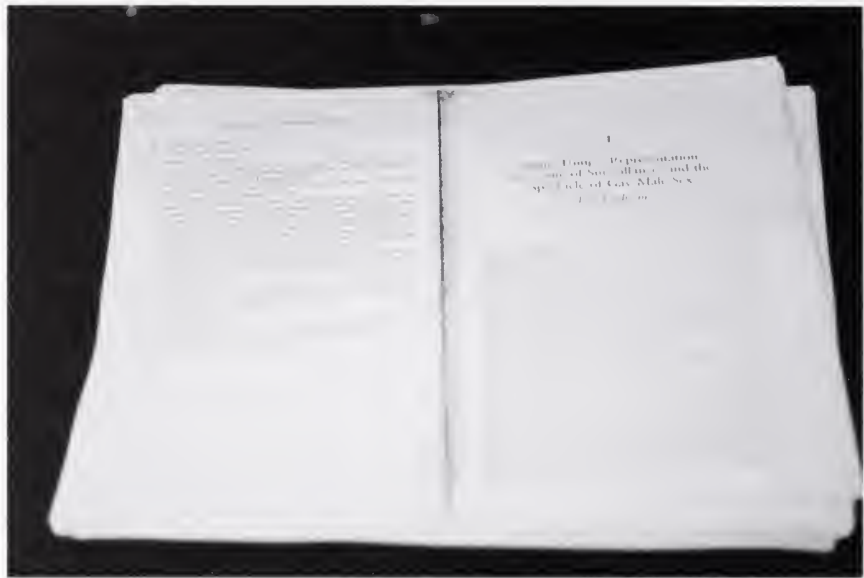
Gerrit-Jan Frank
University of Wisconsin
at Madison

Dina Ghen
Philadelphia
College of Art

Constance Green
University of Rhode Island

Linda Holsapple
Herbert Lehman College,
City University of New York

Rebecca Howland
Syracuse University



The critics and historians leading ISP seminars present papers or provide the group with examples of their work for discussion. The film- and videomakers have screenings of their works and the artists show slides. At least half of every seminar is given over to discussion. Says Clark, "Those who've been seminar leaders for years, people like

Pamela Kray
University of
Wisconsin at Madison

Steven Langehough
Cranbrook Academy of Art

William Lapham
Wayne State University

Antoinette Licari
San Diego State University

Richard Maslow
Bennington College

Jeanne Mitchell
Alfred University

Carol Parkinson
University of Wisconsin at
Madison

John Pepper
Princeton University

Hans Haacke, Louise Lawler, and Vito Acconci, feel that they are a part of the program, and of course they are. They have had a sustained relationship to it and they value it very highly."

A recent seminar leader was cultural critic Andrew Ross. Knowing a number of ISP alumni, he had a high regard for the program and was therefore willing to present a paper still in progress. Clark

notes that “very often people find this is a good audience to present new work to—tough, but good. They can expect to get an intelligent, informed reaction from the faculty and students.” The ISP has also been associated with what is now referred to as the new art history—the work of people like Norman Bryson, Rosalind Krauss, Linda Nochlin, and Griselda Pollock: “They know they will have a welcome forum for the work they do.”

The most succinct thing I can say about the program is that it liberated me from theory. Because after all the reading and talking and arguing, the real question remains: what do you care about? And theory by itself can't answer that question, so theory takes its place as one more expressive or structuring instrument in the hands of a person trying to navigate their culture.

Claire Pentecost

The reading seminar has evolved since the late 1970s into a central element of the ISP. It serves two functions. While providing an opportunity for students and faculty to collectively read, study, and debate contemporary critical theory, it also allows faculty members to

Gail Rubini Rhode Island School of Design	William Schuchard University of South Florida	Sara Sealander University of California, San Diego	Steve Senter Pennsylvania Academy of the 32Fine Arts	Tom Sigel Hampshire College	David Strome Kenyon College	Danny Taylor Cranbrook Academy of Art	Philip Van Keuren Southern Methodist University	Sally Wells Montclair State College	Michael Young University of Texas at Austin
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contribute ideas and theoretical arguments that are of particular interest and importance to them.

In many respects, the intellectual content of discussions and debates at the ISP since the mid-seventies reflects the revolution in critical theory of the past two decades. There has been a remarkable expansion and deepening of critical thought and theoretical inquiry



Yvonne Rainer leading
a seminar

during this period. The study of art and culture has been dramatically transformed by the introduction of alternative critical and theoretical methodologies, including structuralist semiotics, post-structuralist

1975–76 Art History/Museum Studies Program

- **Judith Bernstein** University of California, Berkeley
- Susan Buckler** Brandeis University
- Madeleine Burnside** University of California, Santa Cruz
- Nancy Drew** California State University, Long Beach
- Richard Heymans** Middlebury College
- Anne Hoagland** University of Pennsylvania
- Jeanette Ingberman** Columbia University
- Mitchell Kahan** Graduate Center, City University of New York
- Andrew Kelly** University of Hartford

theory, psychoanalysis, and feminist and Marxist theory and criticism. This multidisciplinary approach, which came to be known as cultural studies, employs a wide range of concepts and methods in the critical analysis of diverse practices, discourses, and institutions that constitute the field of culture.



Left to right:
Richard Armstrong, Lisa
Phillips, and Karl Willers

I had what was then a common reaction to the ideas taught at the ISP—I froze. I couldn't produce a thing. The fundamental assumptions underlying my understanding of art were challenged and radically changed. It wasn't until

Sarah Massey California State University, Long Beach	Carrie Rickey University of California, San Diego	Curtis Roberts Swarthmore College	Miriam Roberts University of California, Irvine	Judy Romer New York University	Karen Schoen Tyler School of Art, Temple University	Ann-Sargent Wooster Hunter College, City University of New York	David Becker San Francisco State University	Ericka Beckman California Institute of the Arts
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Studio Program

the end of my period at the program that I started making work—the first I would produce as an activist and videomaker. On the program, I started to develop my own problematic; to articulate questions about culture that I continue to ask in my own work now.

Gregg Bordowitz



Ron Clark and Joanne
Leonhardt Cassullo

Clark describes the field and its development as follows: "Cultural studies represents a commitment to the critical study of the political, economic, and ideological forces that shape and condition cultural production in modern society. It is concerned with examining cultural practice as forms of ideological representation, structures of signification that are bound up with social interests and relations of power and authority. From this perspective the cultural domain is viewed as structured by social contradictions, the social divisions and hierarchies of class, race and

ethnicity, gender and sexuality. Cultural practices are seen as either legitimizing a dominant and hegemonic social order or in some way questioning or contesting it."

He goes on to say, "The defining characteristic of the program is the recognition that there are always social and political stakes involved in cultural practice. Art and culture are never neutral or

Thomas Bills
Oakland University

Bruce Brodie
Yale University

Jay Butterworth
University of California,
Irvine

Loren Calaway
California State University,
Fresno

Laura Chenicek
School of the Art Institute
of Chicago

Myrel Chernick
School of the Art Institute
of Chicago

David Cochrane
Pennsylvania Academy of
the Fine Arts

Cynthia Collins
University of Utah

Efrain De Jesus
Brooklyn College, City
University of New York

innocent. They are always shaped or determined in some way by social interests. This conception contradicts the central principle of conventional mainstream aesthetics that art is disinterested, autonomous, and separate from the social world. Since the late 1970s, developments in critical theory and cultural studies have shaped the thinking and work of the majority of those who have been associated

with the ISP as students, faculty, or seminar leaders. Many of the artists have been committed to a socially engaged critical art practice. This work often takes the form of a critique of the ideological effects of existing forms of cultural representation, such as advertisements, Hollywood films, or the high art canon itself. It can also take the form of an institutional critique ranging from institutions such as schools or museums to larger social structures such as capitalism, racism, patriarchy, and heterosexism.

“The concepts and methods of cultural studies have also informed the work of those engaged in Curatorial Studies. Many exhibitions organized by ISP students have embodied critical arguments and attempted to develop alternative curatorial practices.”

The ISP was an important turning point in my life. I arrived with a vague idea of pursuing a career as a curator in an art museum and left seeking some sort of alternative practice. My work since then has shifted back and forth between cultural history, exhibitions, criticism, and teaching, but the central premise of the program continues to inform what I do.

Geoffrey Batchen

Margaret Douglas
Otis Art Institute

Ellen Friedenberg
Windham College

Howard Goldstein
University of Southern
California

Laurie Hawkinson
University of California,
Berkeley

Barbara Howard
University of California,
Berkeley

Stanford Kay
Pratt Institute

Seth Laderman
Rutgers University

Earl Ripling
Southern Illinois
University

Jo Schein
Carnegie-Mellon
University

Experiences of the program vary. Says Clark, “I think about a third of the people involved feel it’s an absolutely transformative experience for them, another third are pleased they participated, and another third are not especially happy with what they encounter here.” The program is sometimes criticized for being dominated by difficult forms of theory that are intimidating and silencing. “I think

1976 -77 Art History/Museum Studies Program

Laura Steilmach
Parsons School of Design

Jan Sullivan
School of the Art
Institute of Chicago

Mark Williams
North Texas State
University

Miriam Zyndorf
Bennington College

• **William Ameringer**
Pennsylvania State University

Stiles Colwill
George Washington
University

Mary Fritzsche
Smith College

Connie Grunwald
Florida State University

Maureen Keesey
University of California, Davis

it's true," Clark concedes, "that there was a time when we had to ask people to engage in a baptism of extremely difficult, almost inaccessible high theory. It was necessary for those new theoretical models to win a kind of legitimacy and authority in the academic community and the art world, and now that has been achieved to some extent.

"As for the supposed orthodoxy of views here, I will say that the one thing I won't tolerate is intolerance. When people say, 'I've found a discourse, I've found an account that explains everything for me,' they often become dangerously closed-minded. It's one thing to say something works for you, but to insist that others agree or to hold their accounts up to ridicule if they don't is terrible. I've always insisted on presenting a range of models. I like to use Foucault's metaphor of the theoretical toolbox that allows us to take apart and reassemble different versions of reality."

The ISP is full of contradictions. During my year there I read a lot, talked until my tongue seized up, and learned a tremendous amount. But anyone who doesn't question its authority is missing out on half the fun.

Jennifer Montgomery

Heather Kurzbauer
Yale University

Rosa Lindenburg
Universiteit van Amsterdam

Joanne Loper
Manhattanville College

Lauren McGuinn
University of Manchester,
England

Gina McKay
University of
North Carolina at
Chapel Hill

Molly Mullin
University of
North Carolina at
Chapel Hill

Lisa Phillips
Middlebury College

Stephen Polcari
University of California
Santa Barbara

Owen Pratz
Central Washington
State College

By taking recent developments in critical theory and the new art history and applying them to the realization of exhibitions, and to notions about how art is made and received, the ISP has helped to initiate and establish alternative approaches to artistic and curatorial practice. An important part of this program has been its ability to

maintain a critical dialogue from within the framework of the Whitney Museum. Says Clark, "I see the program as both inside and outside the Museum proper. We are structurally linked to the Museum and we benefit in many ways from the institutional structure that the Museum provides. At the same time we maintain a high degree of autonomy. How we manage to negotiate that complex relationship is crucial to our success."

At best, one hears, "The program saved my life," or at worst, "It took me years to unlearn," but somewhere between these two deceptive criticisms (interchangeable, reversible) is a vast gray area of nooks and crannies, fluid exchanges, hopeful possibilities. In the end, the ISP neither saved my life nor became something to actively unlearn. It was a site of study and interaction, debate and disagreement, interpretation and misinterpretation, something to question and react against, a foundation of friendships and communities, a place of welcome and a place to leave.

Roddy Bogawa

Isabella Puliafito
State University of New York
at Binghamton

Pamela Rorke
Swarthmore College

Joan Rubin
New York University

Karl Sandin
Rutgers University

Martha Winans
University of California,
Irvine

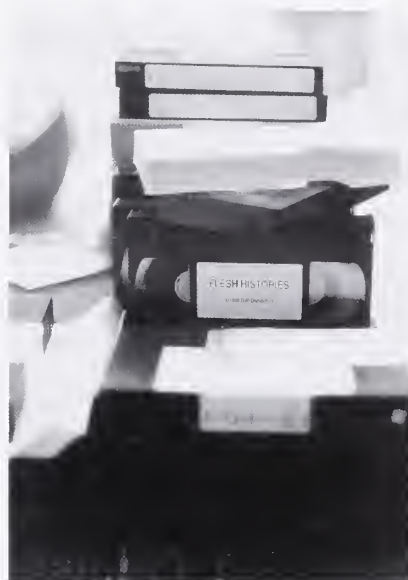
Peter Zabielskis
Oberlin College

Studio Program

David Bates
Southern Methodist
University

Joseph Bishop
University of Nevada

Dike Blair
School of the Art
Institute of Chicago



Susan Clark
Douglass College,
Rutgers University

Susan Daitch
Barnard College

Frank Eglloff
Hunter College,
City University
of New York

Jean Foos
Tyler School of Art,
Temple University

Deborah French
University of Illinois

Mike Glier
Williams College

Jenny Holzer
Rhode Island School
of Design

Rebecca Johnston
Brown University

Maurie Kerrigan
School of the Art Institute
of Chicago

Left:
Tom Otterness
Detail from
The Real World, 1992

Right:
Sokhi Wagner
Window Scene, 1990



Michael Kessler
Kutztown State College

Robert Kraus
Yale University

Deborah Krol
Wayne State University

Caroline Marshall
University of Texas

Klaus Meltig
Düsseldorfer
Kunstakademie

Pat Murphy
Hornsey College of
Art, London

Denise Nagata
Rutgers University

Donald Newman
California Institute of the
Arts

Lesley Sendall
Hartford Art School
University of Hartford



1977-78 Art History/Museum Studies Program

Katharina Sieverding
Düsseldorfer Kunstakademie

Linda Smukler
Yale University

Gail Vachon
Massachusetts
College of Art

David Winter
Bennington College

• **Kathleen Barkett**
Indiana University

Ann Beldecos
Swarthmore College

David Brodherson
Utah State University

Maggie Fardon
Vassar College

Susan Gallo
Smith College



Tom Hudspeth
Columbia University

Helen Hyman
Yale University

Lena Hyun
University of
California,
Santa Barbara

Jacqueline Leger
New York University

Kathi Norklun
University of Minnesota

Margot Norton
New York University

Wendy Persson
Vassar College

Barbara Peterson
New York University

Deborah Phillips
Skidmore College



Steven Poser
University of Calgary

Helaine Posner
George Washington
University

Nancy Princenthal
University of Pennsylvania

Ricardo Regazzoni
George Washington University

Steven Schlough
State University of New
York, College at Buffalo

Barbara Wilson
California State University,
Long Beach

Studio Program

Larry Bair
San Francisco Art
Institute

Sue Berkey
Kent State University

Craig Carver
Minneapolis College of
Art and Design

Mark Dion
*Observations of Neotropical
Vertebrates, 1992*



James Casebere
Minneapolis College of Art
and Design

Ben Chase
Tyler School
of Art, Temple
University

Robert Christopher
Otis Art Institute

Brian Conley
University of
Minnesota

Allison Collins
Otis Art Institute

Judith Corona
California
State University,
Long Beach

Robert Feero
School of the Art
Institute of Chicago

Kenji Fujita
Bennington College

Perry Hoberman
Bennington College

Janine Hudson
University of South
Florida



Linda Katsin
Wesleyan University

Michael Kellough
Florida State University

Dennis Leder
Holy Cross College

Peter Malone
University of South
Florida

John Miller
Rhode Island
School of Design

Ladislav Minarik
Düsseldorfer Kunstakademie

Nancie Morris
California Institute
of the Arts

Sandra Payne
University of
South Florida

William Pope
Montclair State College

Kathryn Bigelow, still from
Point Break, 1991

Left:
Michael Tighe
Untitled, 1988

Center:
Glenn Ligon
Prisoner of Love #1, 1992

Right:
Margaret Morgan
Detail from
A Hung Jury, 1992



Cathy Raymond
The Maryland Institute,
College of Art

Margaret Saliske
Bennington College

Denise Simon
University of California,
San Diego

Pamela Turk-Raffaelli
Kent State University

Dan Walworth
Rhode Island School of
Design

1978-79 Art History/Museum Studies Program

• **Amy Benenson**
Vassar College

Bradley Collins, Jr.
Harvard University

Barbara Dau
Dartmouth College

Gayle Davis
Michigan State
University

Cindy Schwab
Carnegie-Mellon
University

SITEseeing: The
Tourist in Contemporary
Art (ISP)
April 3 - June 3
Box Two

Studio Program

Simon Scanes
University of Hartford

Lynne Shapiro
Brandeis University

Leslie Yudell
Columbia University

Urs Breitenstein
Kunstgewerbeschule, Basel

James Byrne
School of the Art
Institute of Chicago

Jana Cervenka
University of California,
Irvine

Shelby Creagh
Hunter College, City
University of New York

Nancy Davidson
California Institute of the
Arts

Alec Frank
Bard College

Heidi Hardin
University of California,
San Diego

Lena Hyun
University of
California, Santa
Barbara

Laura Kipnis
San Francisco Art
Institute

Cynthia Kuebel
Sarah Lawrence College

Colin Lee
San Francisco
Art Institute

Ellen Mieczkowski
Carnegie-Mellon University

Nancy Owens
University
of California,
Berkeley

John Phillips
School of the Art
Institute of Chicago

Annelise Ratti
Ecole National
Supérieure des Beaux-
Arts, Paris

Harry Read
California Institute
of the Arts

John Salmen
Nova Scotia College of
Art and Design

Reading Seminars in Cultural Theory
Led by Mary Kelly, Ron Clark, and Ben

September 24 Week 1: Stuart Hall, "Ideology": Return of the Repressed
History of the ISP Society and the Media

October 1 Week 2: Raymond Williams, "Marxist Cultural Theory" from Pr
Culture (Clark)

October 8 Week 3: Stuart Hall, "New
Film, British Cinema & "Cultural
from Identity: Community, Culture

October 15 Week 4: Chantal Mouffe, "Subjects: Towards a New Concept
and the Interpretation of Culture 1979-80

Roseanne Sassano
Ohio State University

Jonathan Sinagub
Columbia University

Julian Maynard Smith
Hornsey College of Art, London

Frederic Urban
Nova Scotia College of Art
and Design

Julie Wachtel
School of Visual Arts

Benjamin Woolverton
Bennington College

• Melissa Benson
University of Michigan

October 22 Week 5: Mary Kelly semi
The Post-Partum Document

October 29 Week 6: Jacques Lacan, "the Unconscious" from Ecrits

November 5 Week 7: Jacques Lacan, "Formative of the Function of the

criticism
Buchloh

rediscovery of
in Media Studies" from
(Clark)

ge and Superstructure in
s in Materialism and

Miwon Kwon

ISP 1988-89

ricities" from Black
rtity and Diaspora"
ifference (Clark)

emony and New Political
enocracy" from Marxism
(Clark)

Art History/Museum Studies Program

Eleanor Brackbill
Boston University

Cecille Caterson
California State University,
Long Beach

John Feidelson
Brown University

Amy Minna Fine
Columbia University

Elizabeth Guheen
University of California,
San Diego

Neil Gutman
State University of
New York, College
at Purchase

Elisabeth Lebovici
Université de Paris, Nanterre

Karen Moss
University of
California, Berkeley

Ann Reynolds
Smith College

on her work,

Agency of the Letter in
(Ly)

Mirror Phase as
from Ecrits (Kelly)

PLEASE
RING ON
E (J.S.)
K MODE
NT NEEL
HE LADDER
RE-HANG

The ISP remains arguably the most respected, provocative, and, for the students especially, demanding site of intellectual and artistic production in America today. Growing numbers of its alumni take up important and prominent positions in the fields of visual art, art history and criticism, critical cultural theory, and curatorial practice throughout the United States, Europe, Latin America, Asia, and elsewhere. The ISP far outdoes universities and art schools in providing an atmosphere conducive to rigorous debates concerning contemporary cultural issues; moreover, it throws open the doors to the “real” world. The ideals imagined in the studio, discussed over the seminar table, or thrashed out at the computer keyboard are tested against the exigencies of the capitalist market economy, the art world, the academy, and the limitations of institutional bureaucracy.

Despite the fresh faces that gather at its portal each year and the infectious energy they infuse, the ISP at twenty-five can no longer be seen as youthful. Entering what might be called its adult years, the ISP is now confronted with managing the processes of its own institutionalization and “setting of ways.” The program’s identity, defined in

Studio Program

Michael Thornton-Smith
University of London

Norma Tridas
University of the
Sacred Heart

Michael Almaguer
University of California, Davis

Ehry Anderson
Brown University

Carla Bengston
Tyler School of Art,
Temple University

Susan Brookner
California Institute of
the Arts

Norman Cowie
California Institute of
the Arts

Marcia Dalby
Hartford Art School,
University of Hartford

Arthur Heiserman
Bennington College

great measure by its critical relationship to the existing ideological imperatives of the art world, is, after all, inseparable from that of the Whitney Museum itself, and by extension, the larger body of art/educational institutions. While a working relationship with the Museum affords the rare opportunity to engage in institutional critique from within the institution, it also presents a dilemma in which the critical

challenges themselves can easily become institutionalized. In other words, the ISP is precariously positioned on that dangerous fault line created by the inevitable contradiction — or, more accurately, the ambivalent oscillation — between critical distance and unself-conscious repetition. But with the necessary commitment to self-reflexive questioning and self-critical reinvention, those involved in the ISP, now and in the future, will undoubtedly navigate these waters with grace and vigor. I look forward to the program's evolutionary refashionings as it faces the challenges to come.

The task of writing an intellectual history of the ISP, even with a limited focus on the past ten years, is a daunting one. It is, in fact, synonymous with writing a historical overview of many of the major cultural, artistic, political, and theoretical debates of the past decade or more. Even a cursory glance at the reading list of an ISP semester will reveal the extensive scope of the concerns that contain and cut across the various activities of the program. To speak generally of the influences of semiotics, structuralism, post-structuralism, cultural studies, gay and lesbian theory, Freudian and Lacanian psychoanalysis, feminism, contemporary film theory, deconstruction, neo-Marxism,



Darragh Henegan
Parsons School of Design

Deans Keppel
Virginia Commonwealth University

Jon Kessler
State University of New York, College at Purchase

Hilary Kliros
Parsons School of Design

Deborah Meehan
School of the Art Institute of Chicago

John Murphy
School of the Art Institute of Chicago

Izhar Patkin
Corcoran School of Art

Joseph Pomar
Princeton University

Elizabeth Prown
Minneapolis College of Art and Design

Steven Schiff
Bennington College

and post-colonial theories — to mention only few of the most readily nameable discourses — would be to simplify the very complicated and conflicted process by which these methodologies engage actual artistic and cultural practices. Consequently, my approach will be to write a history from the inside out, that is, to write not an overview of the various intellectual discourses and their trajectories through the

ISP, but rather the reverse. By addressing a few specific events and projects of the past several years within the purview, albeit limited, of my personal experience, I hope to provide a glimpse of the intellectual life of the program as a lived history.

In the late 1980s, the rising prominence of critical artistic and theoretical practices that challenged the traditional tenets of fine art, its institutions, and the historically entrenched ideology of Western cultural expansion coincided with the intensified involvement and investment of corporate capital in the art world. The museum's self-legitimizing claims of political "neutrality" and indifference, its problematic commitment to transcendental truth and beauty, were being actively agitated through the work of artists such as Barbara Kruger, Mary Kelly, Cindy Sherman, Sherrie Levine, Victor Burgin, Louise Lawler, and Silvia Kolbowski, and by critics and historians such as Craig Owens, Griselda Pollock, Douglas Crimp, Benjamin Buchloh, Rosalind Krauss, and Hal Foster—all friends of the ISP. Yet this critical practice was being sustained, if not supported, in part by a political economy that was the very subject of the critique.

1980–81 Art History/Museum Studies Program

Linda Whitaker
University of
Massachusetts, Boston

Martin Winn
Hunter College,
City University
of New York

James Woodside
University of Delaware

• **Ruth Ann Appelhof**
Syracuse University

Mark Hinderaker
University of New Mexico

Ann Marie Lucke
University of Oregon

Micki McGee
University of
California, San Diego

Catherine Queloz
Université de Genève

William Quinn
Trinity College,
University of Dublin

These larger complexities and contradictions, of course, were not so clear to me at the time. What was clear, however, was that as a Museum Studies student, I was not only obligated to learn the practical rudiments of putting an exhibition together, but to question the very process itself, its validity within a larger cultural and political framework. Being initiated into the professional working methods of

a curator at the Whitney Museum did not simply entail following and imitating the routines already established by the institution: visiting studios and galleries, selecting art works, securing loans, arranging transportation and insurance, writing and editing catalogue essays, working with art handlers, programming auxiliary special events, etc. I also had to ask, at every step of the way, why? for whom? to what ends? There was a double imperative for the students. On the one hand, we needed to produce good-looking, “professionally” executed shows. On the other, we wanted to critically undercut, with the content and form of the exhibition as our argument, the normal expectations and parameters of the cultural role of art and the art museum. This was a highly conflicted endeavor, often bringing the exhibition agendas of the students into an antagonistic, if not confrontational, relationship with the operations of the museum.

Two specific examples of this conflict from the year that I was in the program are the exhibitions “Suburban Homelife: Tracking the American Dream” (organized by Sarah Bayliss, Amy Homes, Christopher Hoover, and myself) and “The Desire of the Museum” (organized by Timothy Landers, Jackie McAllister, Catsou Roberts, Benjamin



Studio Program

Bérénice Reynaud
New York University

Lisa Weber
Brown University

Karl Willers
College of Wooster

Solveig Adalsteinsdottir
The Icelandic College of Arts and Crafts,
Reykjavik

Douglas Beer
Ecole Supérieure d'Art
Visuel, Geneva

Joan Blair
Bennington
College

Manuel Caldes
Escola Superior de Belas
Artes, Lisbon

Lisa Chapman
Parsons School
of Design

Régine Civelli
Ecole Nationale
Supérieure des Beaux-
Arts, Paris

Weil, and Marek Wieczorek). The first exhibition explored the ways in which the traditional upper-class ideal of a “house in the country,” with its inherent moralism and sacrosanct notions of the home and the nuclear family, became “democratized” beginning in the late 1940s with the construction of mass-produced suburban communities. The curatorial goal here was not simply to gather artistic images

of suburban houses produced by contemporary artists and architects, be they critical, nostalgic, or celebratory. Rather, our aim was to expose the impact and legacy of this historically and culturally specific moment on the emergence of normalizing social codes that came to define, and continue to define, the single-family home and its individual members: man / father as breadwinner / cultural producer, woman / mother as house-bound wife / cultural consumer. The suburbanization of America, while seen by some as liberatory democracy in action, also engendered a highly exclusionary practice along class and racial lines. Internally, as a normative lifestyle, the subordination of women was naturalized, signs of “deviation,” especially in relation to sexuality and homosexuality, were staunchly repressed, and, in the most banal sense, happiness was promised to and demanded of everyone.

For the ISP curators, the art works in “Suburban Homelife” were not conceived as isolated representations of these sociocultural problems but rather as a medium



Marsha Darby
Hartford Art School,
University of Hartford

Andrea Dorman
Minneapolis College of Art
and Design

Doug Eisenstark
School of the Art Institute
of Chicago

Brigitte Engler
École Nationale
Supérieure des Beaux-
Arts, Paris

Nina Fonorott
Massachusetts College
of Art

Robert Glaubit
Temple University

Felix Gonzalez-Torres
Pratt Institute

Charles Long
Philadelphia College
of Art

Yong Soon Min
University of California,
Berkeley

through which such problems could be addressed. In other words, we wanted to use art to move outside the walls of the museum, or, more accurately, to configure the exhibition so as to allow the outside world to infiltrate the museum’s well-guarded, “neutral” space. By destabilizing the privileged status of art as a cultural artifact, and by reducing the deferential distance with which most museum-goers

approach art, we thought we could enable visitors to recognize the ways in which cultural power dynamics and its politics frame all of us—historically and in the present.

To achieve these goals, we proposed two exhibition techniques to the Whitney Museum staff: (1) incorporating throughout the gallery space a display of various advertising images from 1950s home-oriented magazines, mass media being the sister machinery of “democratization” that paralleled the development of the suburbs; (2) creating a hyper-ordinary living room tableau in which the television console replaced the fireplace as the hearth. (Hollywood horror movies set in the suburbs would play continuously on the television.) Both proposals were considered incongruous with the art works and thus met with great resistance. Although we compromised in the end,

the negotiation process was tedious and painful, highlighting all the more the difficulties of introducing new exhibition strategies and agendas into an institution that legitimates its role as the expert steward of eternal aesthetic values.



Marsha Mowery Parsons School of Design **Mary Patera** Bennington College **Dhara Rivera** Pratt Institute **Jan-Willem Sanders** New York Studio School **Cindy Schwab** Carnegie-Mellon University **Shelly Silver** Cornell University **John Walworth** Tufts University • **Tony Corn** Université de Paris **Laura Cottingham** University of Chicago

1981–82

Curators of “The Desire of the Museum,” while sharing many of the same goals, pushed the institutional self-definition of a museum and the limitations of that self-definition much more specifically and explicitly. Borrowing select theoretical concepts from psychoanalysis, such as exhibitionism, fetishism, and voyeurism, the curators imputed an unconscious to the museum and its activities. They did not,

Left to right:
Karen Jones,
Benjamin Buchloh, and
Christel Hollevoet



Art History/Museum Studies Program

Dana Friis-Hansen
Carleton College

Nora Halpern
University of California,
Los Angeles

Anne Harrell
Florida State University

Virginia Kobler
University of Washington

Ellen Mahoney
Smith College

Theresa Salazar
University of New Mexico

Sarah Taylor States
Guilford College

Susan Wilharm
University of California
San Diego

Left to right:
Installation views of
"The Desire of the Museum"
"Constructing American
Identity"
"Art *, World"
"The (Un)Making
of Nature"

however, equate the formation and operation of a cultural entity such as a museum with the psychic formation and operation of an individual human subject—clearly a problematic proposition. Instead, psychoanalytic concepts were used as structuring devices to ground the theoretical parameters of the show. The curators replaced Freud's famous question, "what do women want?" with "what does the museum want?" and, by extension, "what do curators want?"



1974

**Frank O'Hara:
A Poet Among Painters**

Whitney Museum
of American Art

1974

Nine Artists/Coenties Slip

Downtown Branch
55 Water Street

Studio Program

Jack Bankowsky
Bennington College

Tom Brokash
Minneapolis College
of Art and Design

Craig Bromberg
Oberlin College

Barbara Buckman
State University of New York,
College at Buffalo

Lisa Cartwright
New York University

Cair Crawford
Syracuse University

Michael Duffy
School of the Art
Institute of Chicago

Tracy Edling
School of the Art
Institute of Chicago

Darrell Ellis

Even the use of the word "desire" in the title of the exhibition was a point of heated contention between the ISP curators and the Museum. The fact that the word implied too readily, even at its most prosaic level, hidden motivations of self-interest, irritated and perplexed many staff members. In addition, the selected art works, predominantly conceptual and deconstructivist in character, individually tested a museum's self-conception as a benign and unmediated



1975

Autogeography:
An Exploration of the Self
Through Film, Objects,
Performances and Video

Downtown Branch
55 Water Street

1976

Art & World

Downtown Branch
55 Water Street

1976

Building the Brooklyn Bridge:
The Original Drawings

Downtown Branch
55 Water Street



1977

**Words: A Look at the Use of
Language in Art, 1964-1977**

Downtown Branch
55 Water Street

1978

The Presence of Nature

Downtown Branch
55 Water Street

1978

Frameworks

Downtown Branch
55 Water Street

Carl Fasano Cornell University	Alexander Hahn Kunstgewerbeschule der Stadt Zürich	Annebarbe Kau California Institute of the Arts	Susan Kouguell State University of New York, College at Purchase	Lori Landes College of Wooster	Kristin Lund Minneapolis College of Art and Design	Ernest Marrero State University of New York, College at Purchase	Steven Salzman Bard College	John Strauss Brown University	Lauren Stringer University of California Santa Cruz
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This page, top to bottom:

(Left to right)
Elizabeth Bigham, Andrew
Perchuk, and Pamela Lee

(Left to right)
Sowon Kwon, Renée Green,
and Miwon Kwon

(Left to right)
Kenseth Armistead, Tony
Cokes, and Ron Clark

Opposite, top to bottom:

(Left to right)
Pamela Gruninger Perkins,
Karl Willers, Joanne Leonhardt
Cassullo, and Tod Williams

(Left to right)
David Ross, Louise Lawler,
and Constance Wolf

(Left to right)
Elizabeth Cohen,
Ayisha Abraham, Sarah Bayliss,
and Benjamin Buchloh

Installation view of
"The Box Transformed"



1981

**The Prison Show: Realities
and Representations**

Downtown Branch, Cultural
Center, 48 Old Slip



1982

**[(" ' ")] Frames of
Reference**

Downtown Branch, Federal
Hall National Memorial
26 Wall Street



1984

Metamanchattan

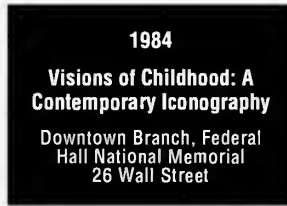
Downtown Branch, Federal
Hall National Memorial
26 Wall Street



1984

**Visions of Childhood: A
Contemporary Iconography**

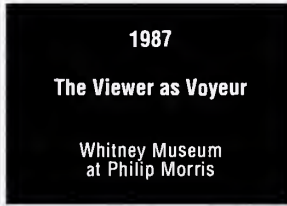
Downtown Branch, Federal
Hall National Memorial
26 Wall Street



1987

The Viewer as Voyeur

Whitney Museum
at Philip Morris



1987

Generations of Geometry

Whitney Museum
at Equitable Center



1982-83 Art History/Museum Studies Program

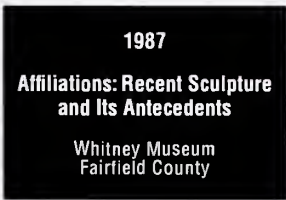
- **Lauren Baker** **John Carlin** **Jennifer Dowd** **Janet Heit** **Gerard McCarthy** **Rebecca Saunders** **Sheena Wagstaff** **Philip Walsh** **Claude Augsberger**
Wheaton College Yale University University of Massachu- Hunter College, Syracuse University University of Connecticut University of East Anglia, Oberlin College École des Beaux-Arts, Lausanne
setts, Amherst New York Norwich

Studio Program

1987

**Affiliations: Recent Sculpture
and Its Antecedents**

Whitney Museum
Fairfield County




1987

**The New Romantic
Landscape**

Whitney Museum
Fairfield County





Barbara Broughel
State University of New York
College at Buffalo

John Calvelli
San Francisco
Art Institute

Mark Frazee
University of
California, Irvine

Thyrza Goodeve
New York University

Amy Jones
Emily Carr
College of Art

Dan Jurek
University of New
York, College at Purchase

John Kasper
University of New
York, College at Purchase

Kristin Lovejoy
University of New
York, College at Purchase

Mark Nordstrom
Brown University



George Palumbo
State University of New
York, College at Purchase

Sebastian Prantl
The Juilliard School

Jean Rasenberger
Sarah Lawrence College

Carol Szymanski
San Francisco Art Institute

David Ting Yih
California Institute of
the Arts

Mary Ann Toman
Rhode Island School of
Design

Sokhi Wagner
School of the Museum
of Fine Arts, Boston

Daniel Wiener
University of California,
Berkeley

1988
Convulsive Beauty:
The Impact of Surrealism
on American Art
Whitney Museum
Fairfield County

Tom Kalin, still from
Swoon, 1992

site of artistic experience. Some art works focused on the role of the museum within a larger global network of commodity exchange, exposing the myth of art's immunity from commerce. Other works contended with the structures of visibility and the prescribed position of the viewer's body within the exhibition space, a body usually configured as a passive consumer and always as an object under the gaze of disciplinary surveillance.

Additional projects addressed the museum's display conventions themselves, i.e., the whitewashed "neutrality" of the gallery space and the discreet truth-claiming officiality of wall labels and other didactic material. These works highlighted the deceptiveness of such ostensibly self-effacing gestures, revealing them precisely as unnatural and instrumental codes designed to elide the institution's function in inscribing cultural value and meaning—a power that is directly proportionate to the



1983–84 Art History/Museum Studies Program

- **Geoffrey Batchen** University of Sydney
- Joanne Leonhardt Cassullo** Southern Methodist University
- Scott Gutterman** Columbia University
- Carrie Kahn** Temple University
- Susan Klein** University of California, Santa Cruz
- Jolie van Leeuwen** University of Amsterdam
- Ingrid Schaffner** Mount Holyoke College
- William Sotfield** Princeton University

Claire Pentecost
Kangaroo and Rabbit, 1992

"invisibility" of these inscriptions. Interventionist in spirit, the ISP curators also attempted to implicate their own complicitous participation in this system by going so far as to include samples of their bodily fluids in a collaborative project with one of the artists.

That such initiatives were met with resistance on the part of the Museum would be a grave understatement. On our part, however, I

think many of us too readily measured the oppositional potency of our ideas and actions directly against this institutional resistance. In hindsight, it seems that although we were daring in the kinds of challenges we posed to the Museum, we were also naive in presuming the effectiveness of our self-conscious exhibition strategies, believing that our intentions would be transparent. We also expected to stir up



the viewers in some productive way — in a way that would make a difference in their lives. But sometimes things move much more slowly than we'd like. It is hard even now to assess our successes and failures.

Although this account deals only with the exhibitions of 1988 to 1989, those which I know

most intimately, I believe that the stories and sentiments will resonate with other alumni who have gone through the ISP curatorial process. The intensified feelings of elation, confusion, frustration,

1988
Modes of Address: Language
in Art Since 1960
 Whitney Museum Downtown
 at Federal Reserve Plaza

Studio Program

Mary Trasko
 Indiana University

Katherine Alderdice
 Oberlin College

Tony Cokes
 Virginia
 Commonwealth
 University

John Chow
 Pratt Institute

Claus Eklundh
 Art Academy, Stockholm

Valerie Ellis
 Minnesota College of
 Art and Design

Bruna Esposito
 Fourth Liceum of
 Fine Arts, Rome

Andrea Fraser
 School of Visual Arts

Barbel Gabelmann
 Hochschule der Künste, Berlin

accomplishment, and doubt, experienced during the door- and eye-opening nine months of the program, are probably shared by all past participants. And I say this with some confidence, because I had the unique opportunity in the following two years of going through the process all over again, this time from the other side, as a staff member of the Museum.

As the exhibitions coordinator for the ISP from 1989 to 1991, I acted as the mediator between the Museum and the program in the execution of ISP exhibitions at the Downtown Branch, a role which up to that point had been performed by Karl Willers. The exhibitions produced during these two years, "The (Un)Making of Nature," "The Charade of Mastery," "SITEseeing: Travel and Tourism in Contemporary Art," and "Constructing American Identity," all shared the grand ambition of previous ISP shows and encountered similar battles with the Museum's institutional bureaucracy.

Against the backdrop of the current environmental crisis, "The (Un)Making of Nature" (organized by Julia Einspruch, Elizabeth Finch, James Marcovitz, Helen Molesworth, and Lydia Yee) presented nature as a culturally constructed concept. This was not a polemically explicit "eco" show, however; the curators attempted to contextualize the urgency of global ecological problems, and their specific relationship to art, within the broader historical trajectory of the representation of nature in Western culture. Contemporary "eco" or "green" art, which foregrounds pressing political and economic issues—for example, by formally taking oppositional stances to the

Julia Kidd California Institute of the Arts	Laura Lynch California Institute of the Arts	John McCulloch Glasgow School of Art, Scotland	Anna O'Sullivan College of Art and Design, Dublin	Steven Pallrand Oberlin College	Eleanor Porter Kenyon College	Aimee Rankin San Francisco Art Institute	Mecki Schmidt Hunter College, City University of New York	Claude Simard University of Ottawa
--	---	---	--	---	---	---	--	--

Left to right:
Mary Kelly,
Benjamin Buchloh,
and Ron Clark



traditions of landscape painting and photography—was also examined in relation to the legacies of a larger cultural tradition.

The curators asked, how do we conceptualize, represent, and experience nature? And what are the ramifications of our conceptualizations, representations, and experiences on the physical reality of nature? Is nature really dying or dead? Or is the prophecy of its death itself a long-standing ritual associated with nature in the West? Was it ever available in its “pure” unadulterated state, free from cultural projections? Is it only available to us now through nostalgic fantasies, simulations, commodifications, and technological mediations, such as the automobile, photography, television, and cinema? The conceptual valorization of nature as the powerful nurturing source of all life, as the untainted “other” of culture, and as the site of communion with God, curiously allows for its material degradation by man. In this light, it is no surprise that nature is also gendered female, as “she” and “mother.” In a manner analogous to the status of nature, women, conventionally characterized as the unpredictable and irrational force that both threatens and promises the future of civilization, are unwillingly exalted, only to suffer social debasement. “The (Un)Making of

1989

**Identity: Representations
of the Self**

Whitney Museum Downtown
at Federal Reserve Plaza

1984–85 Art History/Museum Studies

Anne Surprenaut
School of Visual Arts

Michael Tighe
School of Visual Arts

Anita Wahl
Hochschule
der Künste, Berlin

• **R. David Clark**
Oberlin College

Corinne Diserens
Université de Paris,
La Sorbonne

Joshua Decter
State University of
New York College at
Purchase

David Lurie
Swarthmore College

Pam Maslansky
Vanderbilt University

Amy Mizrahi
Vassar College

Nature,” in the end, was an attempt to reveal some of the paradoxes in the principles on which Western humanist rationalism is founded.

“The Charade of Mastery” (organized by Sarah Morris, Richard Quinn, and Julia Reschop) confronted issues concerning the definition of the artist in contemporary culture. On one level, the exhibition explored the historical privileging of white male artists as

the canonical figures of artistic mastery, a condition symptomatic of most Western patriarchal societies. Aligning themselves with the concerns of many contemporary artists, especially women and artists of color, the curators attempted to undo the sexually and racially exclusive terms of this prestigious cultural position.

The second agenda of "The Charade of Mastery" was to consider the valence and circulation of artist stereotypes. The artist as a rebellious maverick and a hard-drinking self-destructive outsider (à la Vincent van Gogh and Jackson Pollock), unable to assimilate into polite society, yet somehow miraculously able to express his alienation through the genius of his talents, is perhaps the most prevalent mythic construction of the artist today. It pervades not only the mass media and popular perception but the psyches of some artists and the discipline of art history itself. In our post-Pop era, with little to distinguish between fine art and consumer goods, between "high" and "low," the figure of the artist in its culturally mythic forms—the artist as a macho renegade, the artist as an effeminate dandy and aesthete, the artist as an egomaniacal impresario—is mobilized for profit. The exhibition outlined the ways in which the artistic value of

Studio Program

Elizabeth Shriver
Barnard College

Vincente Todoli
Yale University

Mary-Katherine Weatherford
Princeton University

Ziba de Weck
Université de Genève

Alice Albert
School of Visual Arts

Albert Aniel
San Francisco Art
Institute

Ashley Bickerton
California Institute of the
Arts

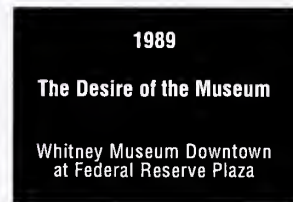
Chris Bratton
Hunter College, City
University of New York

art objects, within current market conditions, is displaced by the persona of the artist, i.e., the commodification of the artist. It also stressed the mutual dependence of the art world and commodity consumer culture, via mass media and advertising.

Informed by the lessons of post-colonial discourse, "SITEseeing: Travel and Tourism in Contemporary Art" (organized by Jonathan

Caseley, Karin Higa, and Pamela Lee) addressed the ever-growing leisure-class activity of tourism. The crossing of borders and oceans in the quest for “authentic” encounters with exotic foreign places and peoples was shown to be always mediated by prior expectations of what that experience ought to be, expectations that entail the projection of “otherliness” onto the destination sites. These projections, however, reveal little of the history or actuality of other cultures; rather, they indicate the tourist’s own psychic desire to put into “order” that which is strange and foreign, making the unfamiliar familiar. An aspect of this process also engenders what might be called a particular scopic drive, or regime of visibility, in which an uneven and inequitable exchange of gazes take place. Who has the power to see, photograph, and “possess” the other culture? And who is seen, photographed, and “captured” in this exchange?

The exhibition located an important historical paradigm of contemporary tourism in the development of ethnography and anthropology, “sciences” motivated by the insatiable desire for knowledge of “other” cultures, usually described as being “primitive,” “colorful,” and “less developed.” Coinciding with the development of



Kendall Buster
Corcoran School of Art

Andrew Cogan
Harvard University

Paula Crawford
San Francisco Art
Institute

Kathy Dieckmann
Vassar College

Mark Dion
School of
Visual Arts

Sandra Elgear
Ontario College of Art

Marsha Ginsberg
Cooper Union

Robyn Hutt
Ontario
College of Art

Glenn Ligon
Wesleyan University

European colonialism, ethnography and anthropology contributed to a Eurocentric history of mankind that inscribed a linear temporality in which non-Western cultures were most often thought to be “archaic,” “backward,” or “savage,” lacking the sophistication of a rational civilized culture. The allegedly primitive characters of these cultures in turn gave proof that the reformist and educational programs of



Melody London
New York University

David Meieran
Oberlin College

Liz Rodriguez
Otis Art Institute

Jason Simon
Sarah Lawrence
College

Elizabeth Vahlsing
Vassar College

1985-86

Art History/Museum Studies Program

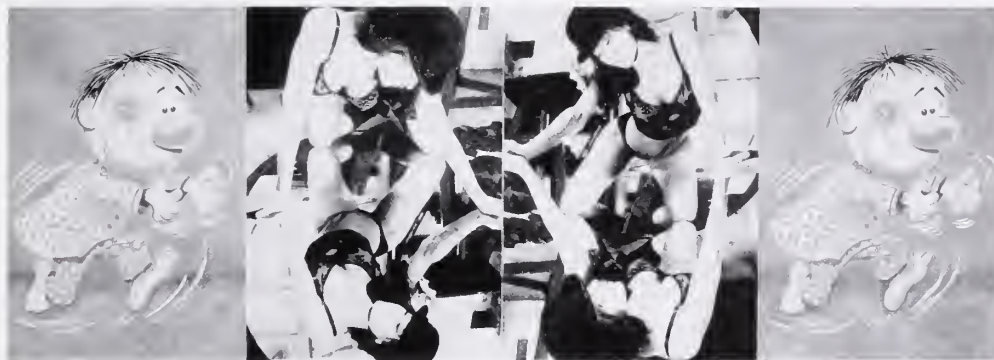
• **Julia Blaut**
Smith College

Luke Dodd
Trinity College,
University of Dublin

Tom Folland
Nova Scotia College
of Art and Design

Madeleine Grynstejn
Columbia University

Jason Simon
Still from *Production Notes:*
Fast Food for Thought, 1987



1990

**The Charade of Mastery:
Deciphering Modernism
in Contemporary Art**

Whitney Museum Downtown
at Federal Reserve Plaza

Studio Program

Junko Iwabuchi
Columbia College of Arts
and Crafts

Brooke Kamin
Amherst College

Eric Nooter
New York University

Lisa Suzuki
Parsons School of
Design

Erika Wolf
Princeton
University

Helen Woodal
City University of
New York

Zoe Beloff
Columbia
University

Gregg Bordowitz
School of Visual Arts

Victor Bouillon
University of California,
Santa Cruz



Top:
Julie Wachtel
A Dream of Symmetry, 1988

Bottom:
Kenji Fujita
Word Falling, 1987



Karen Cohen
School of Visual Arts

Judite Dos Santos
Rutgers University

Tracy Edling
School of the Art
Institute of Chicago

Adam Hassuk
State University of New
York, College at Purchase

Jacqueline Humphries
Parsons School of Design

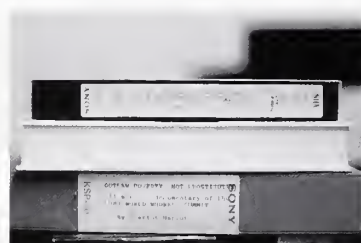
Lynne Jackson
New York University

Joel Katz
Oberlin College

Rosina Lardieri
New York University

Lydia Panas
School of Visual Arts

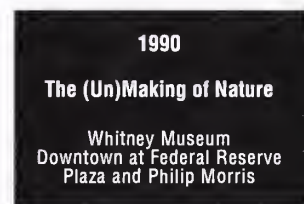
Gregg Bordowitz
and Jean Carlomusto
Still from *Midnight Snack*,
1989



colonialism were necessary; in fact, these programs not only engendered a legacy of physical oppression, destruction, and violence, but promoted the wholesale usurpation of indigenous cultures.

The residue of this legacy is profoundly embedded in the experience of contemporary tourism, which often replicates the uneven relations of giving and taking, in both political and economic terms. One might even say that misapprehension and misrecognition are the principles upon which tourism is based, especially in light of the packaging strategies of the tourist industry and the psychic investment we all make in fetishistic souvenirs and commemorative photographs.

"Constructing American Identity" (organized by Elizabeth Bigham, Eric Miles, Andrew Perchuk, and Ellen Tepfer) focused not on the construction of the "other," but on the "self"—the national self. With an emphasis on revisionist methodology, it mapped the instrumental uses of art in the formation and propagation of American political identity here and abroad at particularly charged moments in the twentieth century. The three "case studies" were the 1939 World's Fair, a jubilant display of a techno-future coming on



Andrea Rosenthal
School of Visual Arts

Tina Wasserman
School of the Art Institute
of Chicago

Marianne Weems
Barnard College

Amanda Weil
Harvard University

Barbara Westermann
Cooper Union

1986-87 Art History/Museum Studies Program

• **Chantal Combes**
Université de Paris,
La Sorbonne

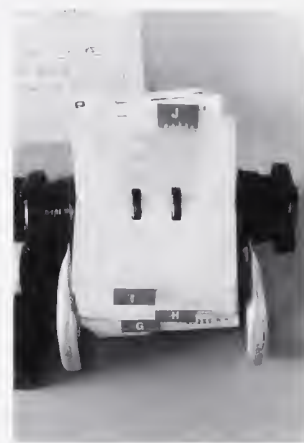
Peter Doroshenko
University of Wisconsin at
Milwaukee

Cheryl Epstein
Hunter College, City
University of New York

the heels of the Great Depression; the traveling exhibition of Abstract Expressionist paintings organized in 1959 by The Museum of Modern Art in coordination with the USIA (United States Information Agency), representing the heroic grandness of American freedom and individualism during the cold war; and the 1964 World's Fair, which foregrounded American mass consumption and material plenitude

during a period of great political and social upheaval. The exhibition revealed that the notion of a singular and cohesive national identity, as put forward in these three worldly stagings of “America,” was at best misguided.

The exclusivity of the art works highlighted at the three events — European-style abstraction, Social Realism, and Regionalism at the 1939 World’s Fair; Abstract Expressionism during the cold war; and large-scale Pop Art at the 1964 World’s Fair—point to the inseparability of art and politics. “Constructing American Identity” argued that through selection and (re)contextualization, art is used by institutional forces of the dominant culture to fight political battles concerning national self-definition. At the same time, the exhibition also held out the possibility, albeit a fragile one, of intervening in the formation of a national identity—an intervention which is the hope of alternative identities and histories.



Mary Christine Hunnisett
University of Western Ontario

Andrea Inselman
University of Arizona

Grant Kester
The Maryland
Institute, College
of Art

James Peto
University of
Cambridge

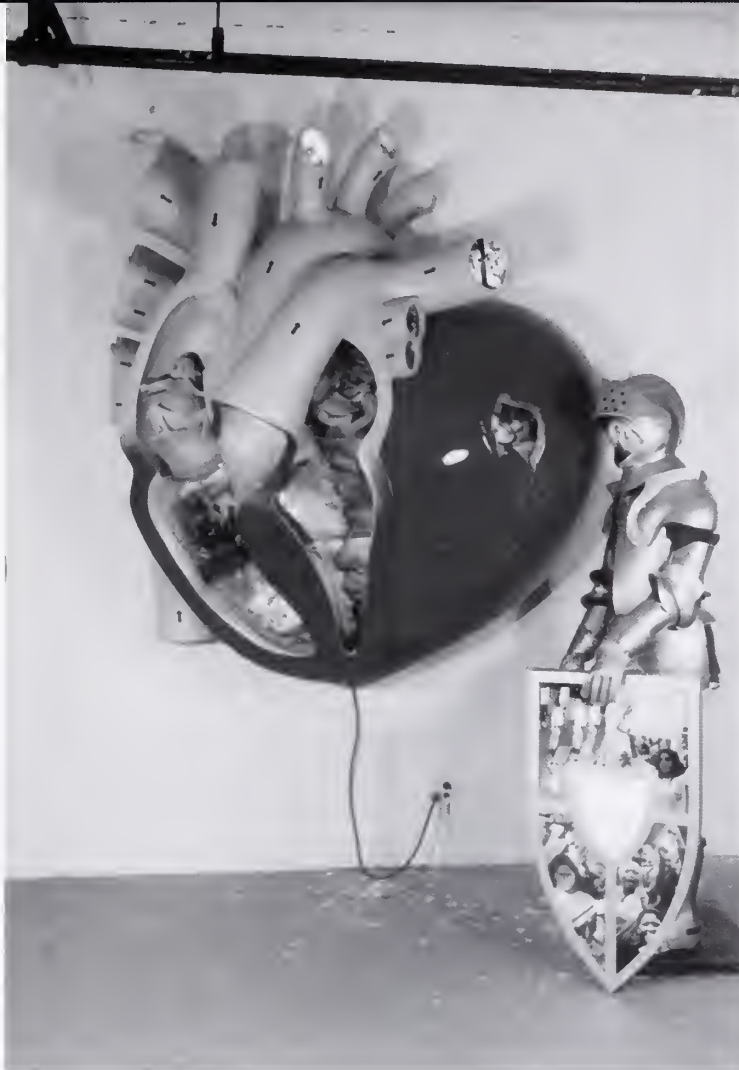
Kimmo Sarje
University of Helsinki

Charles A. Wright
Columbia University

Studio Program
Linus Coraggio
State University of
New York College at
Purchase

Catherine Clarke
State University of New York
College at Purchase

The six exhibitions described here, although each distinct from the others in content and execution, nevertheless exemplify the bifocal scope of ISP projects. One perspective is represented by “Suburban Homelife,” “The (Un)Making of Nature,” and “SITEseeing,” where the exhibition becomes a vehicle through which sociopolitical issues normally considered outside the domain of art can be publicly



1991

Constructing American Identity

Whitney Museum Downtown
at Federal Reserve Plaza

Michael Elsen
Hochschule der Künste,
Berlin

Daphne Fitzpatrick
School of Visual Arts

Mike Henderson
North Texas State
University

Kathleen Hogan
San Francisco Art Institute

Richard Huntington
San Francisco Art Institute

Theodore Liptert
Hunter College, City Univer-
sity of New York

Linda Nathanson
San Francisco Art Institute

Linda Peckman
San Francisco State
University

Ken Saylor
Southern Institute
of Architecture

engaged. These three shows were motivated by the politicized debates concerning, respectively, housing and the homeless, the environmental crisis, and ethnographic tourism. The other perspective, exemplified by "The Desire of the Museum," "The Charade of Mastery," and "Constructing American Identity," involves a more internalized scrutiny that deconstructs the power dynamics at play within the

Hilary Kliros
*The Archeology of Romantic
Love (or Mary Shelley's Heart),*
1990-92



David Bates
Night Fishing, 1987

1987-88 Curatorial and Critical Studies Program

Cynthia Smith School of Visual Arts	Patricia Thornley Atlanta College of Art	Ana Maria Toro Sarah Lawrence College	Diane Torr Darlington College of Art	James Welsh School of Visual Arts	• Mark Bessire New York University	Aimee Conlin Lake Forest College	Thomas Hardy Trinity College, Dublin	Amy Heard Barnard College
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Left to right:
Mary DelMonico,
Jack Ben-Levi, and
Thomas McDonough



production, dissemination, and consumption of art. Broadly considered, projects of this sort specifically address the illusory methods in which dominant institutions and discourses, such as art museums, the commercial gallery system, and "official" art history, continually (re)produce a kind of cultural knowledge that locates them in an authoritative position.

It should be clear, then, from the descriptions of these six exhibitions that the ISP has been committed to the exploration of a politics of representation. In contradistinction to a representation of politics (what is commonly referred to as "political art"), a politics of representation entails a different kind of cultural analysis and social struggle based on a radicalized notion of art and art production. On the whole, our experiences and knowledge of the world, our understanding of reality, cultural value, and history, cannot be seen as naturally existing prior to representation but rather as being defined and constructed by it. (I am speaking generally here of all discursive practices, including art, literature, science, mass media, and political propaganda.) A politics of representation, then, whether considered on the individual, community, institutional, or national scale, is an interrogation of

1991

**SITEseeing: Travel and
Tourism in Contemporary Art**

Whitney Museum Downtown
at Federal Reserve Plaza

Studio Program

Natacha Kucic
Université de Paris,
La Sorbonne

Michael Marco
Lewis and Clark College

Mary Jo Peer
University of Michigan

Ingrid Perez
University of Sydney,
Australia

Michael Waldron
University of California,
Santa Cruz

Anne Wrinkle
Hunter College,
City University
of New York

Nicholas Arbatsky
School of the Art Institute of
Chicago

Steven Ausbury
Hampshire College

Ursula Biemann
School of Visual Arts

power relations: Who is representing whom/what? Who/what is being represented? What kind of histories / meanings / identities are produced? At what / whose expense? For what purposes? How?

This is the backdrop for the current debates in so-called identity politics, which encompasses issues concerning gender, race, class, and sexuality. If one accepts the notion that representation is an articula-

Caterina Borelli

Thomas Burr

David Casper

John Farnham

David I. Forster

Thore Frieser

Brian Goldfarb

Uli Hahn

Katarah Hutcheson

Alexandra Juhasz

University of Arizona

University of Arizona

New York University



1992

**Dirt & Domesticity:
Constructions of the
Feminine**

Whitney Museum
at Equitable Center

1988-89

Tom Kalin
School of the
Art Institute of
Chicago

Fiona O'Donoghue
Middlesex Polytechnic,
London

David Lauder
University of
Glasgow

Luis Valdez
University of
California, San Diego

John Wiley
University of
California, San Diego

Valerie Zars
Hartford Art School,
University of Hartford

• **Sarah Bayliss**
Harvard University

Curatorial and Critical Studies Program

Amy Homes **Christopher Hoover**
Sarah Lawrence College University of Florida

Simon Leung
Still from *Transcripts:*
Some Notes Between
Pricks, 1991

tion of knowledge / power, and that historically knowledge / power has been in the hands of a particular gender (male), race (white), class (upper), and sexuality (hetero), and used as a means of domination over others (female, non-white, lower / working class, non-heterosexual), then undermining the existing social structure or accessing it for alternative purposes becomes an urgent imperative for contemporary cultural practice.

The theoretical and critical discourses that have informed and continue to influence such practices are varied, intersecting with one another to create a complex matrix of concerns and producing many strategies of opposition. The undoing of dominant cultural practices can, for example, be organized along the lines of a social movement that insists on the recuperation and rights of oppressed voices to “rewrite” the dominant history, to demand recognition of historically repressed identities. Cultural resistance can also be more abstract, a conceptual battle of disarticulating and destabilizing the formation of identity itself, an epistemological confrontation that reveals the precarious, unfixed, and multiple nature of racial, social, sexual, and national identities.

Studio Program

Miwon Kwon
University of
California, Berkeley

Timothy Landers
Hobart College

Jackie McAllister
University of Hartford

Catsou Roberts
Barnard College

Benjamin Weil
Institut des Carrières
Artistiques, Paris

Marek Wieczorek
University of Amsterdam

Gail Bach
Virginia Common-
wealth University

Deborah Beblo
Hunter College, City
University of New York

Gavin Brown
Chelsea School of Art,
London

As one of the most important sites of arts education, the Independent Study Program provides young artists, curators, and critics with an opportunity to test in practice the limits of their theoretical and political positions. The ISP demands a transformative outlook on everyday life in general, a way of facing our individual cultural productions, experiences, and choices with a sense of responsibility

toward political and social change, as slow and imperceptible as that may be. Personally, the ISP profoundly altered my life and consciousness. It taught me to be more suspicious and cautious than before, never taking anything for what it appears to be, including the sources of my own motivations, actions, beliefs, and pleasures. It also helped me recognize that I have both a stake in and an imperative to affect the future.

1992

**The Power of the City/
The City of Power**

Whitney Museum Downtown
at Federal Reserve Plaza

1993

**Abject Art: Repulsion and
Desire in American Art**

Whitney Museum
of American Art

1993

The Subject of Rape

Whitney Museum of
American Art

Christopher Combes
York University

Moyra Davey
University of California,
San Diego

Lily Diaz
School of
Visual Arts

Jose Fernandez
Slade School of Fine Art,
University College, London

Molly Hankwitz
Yale University

Heather Jansen
San Francisco State
University

Hillary Leone
California Institute of
the Arts

Simon Leung
University
of California
Los Angeles

Cynthia Madansky
Bezalel School of Art, Israel

David Ross posing
with artist James Luna at
the opening of "SITEseeing:
Travel and Tourism in
Contemporary Art"

Jennifer Montgomery
Wesleyan University

Ray Navarro
California Institute
of the Arts

Bella Opacic
Gwent College of
Higher Education

Claire Pentecost
Pratt Institute

Sarah Pirozek
St. Martin's School of
Art, London

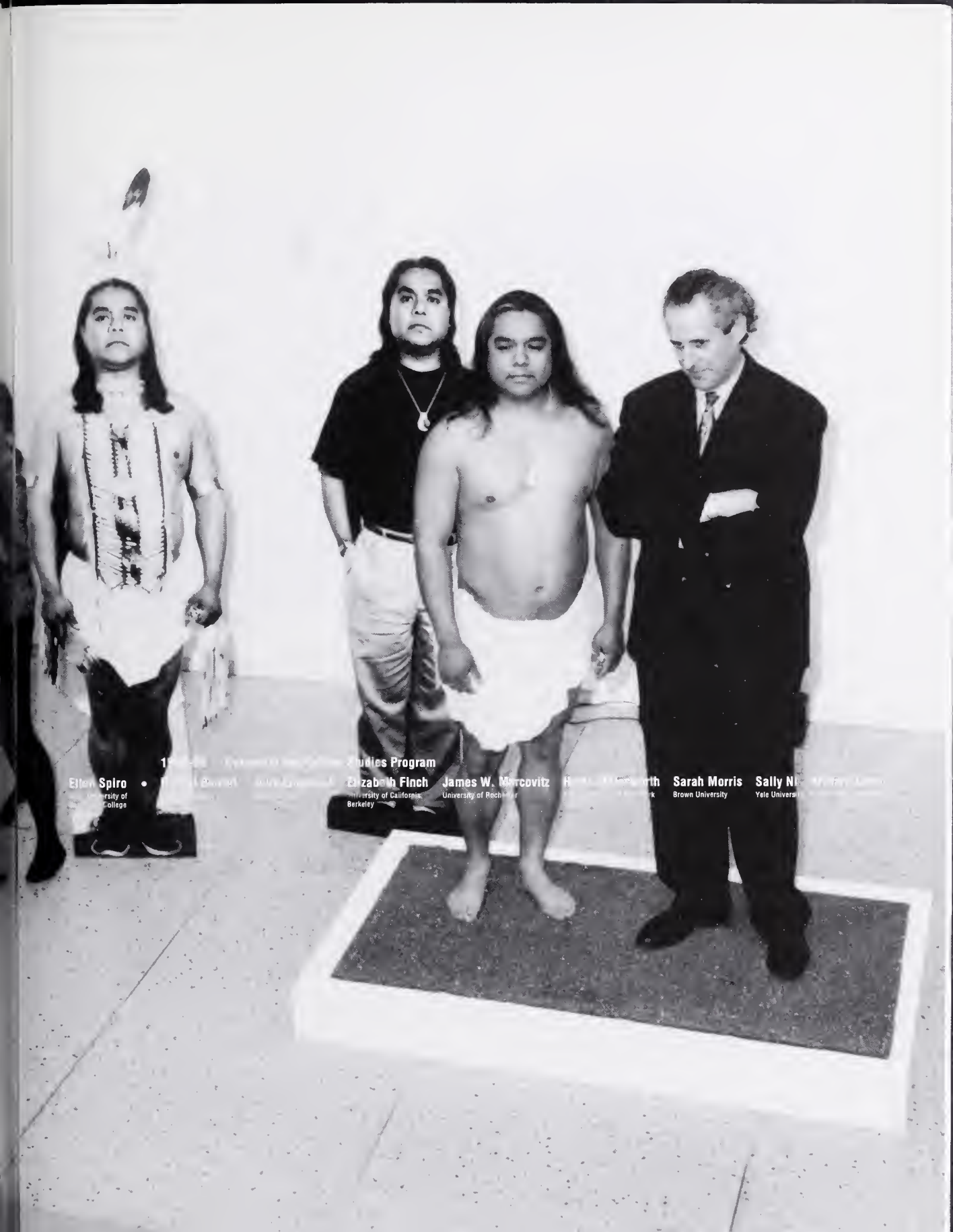
Catherine Saalfeld
Brown University

Jayce Salloum
University of California,
San Diego

Sean Scherer
School of the Art
Institute of Chicago

Olivia Sandoz
University College





Ellen Spiro
University of
California
Berkeley

1988-1990

Elizabeth Finch

University of California
Berkeley

James W. Marcovitz

University of California
Berkeley

Sally N. ...

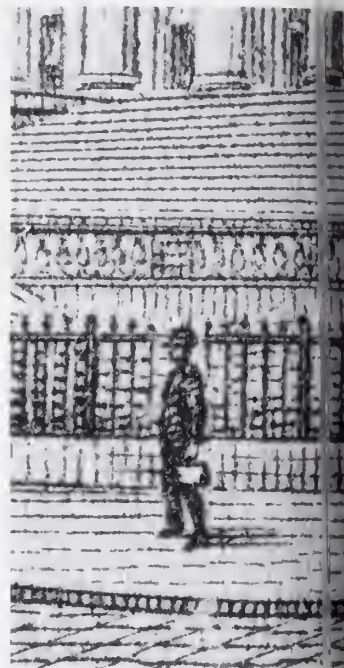
University of Rochester

Harvard University

Sarah Morris

Brown University

Yale University



Studio Program

Julia Reschop
Smith College

Lydia Yee
University of
Michigan

Roddy Bogawa
University of California,
San Diego

Kavin Buck
California Institute
of the Arts

David Clark
School of the Art
Institute of Chicago

Nina Crews
Yale University

Elizabeth Dalton
Graduate Center,
City University of New York

Lyell Davies

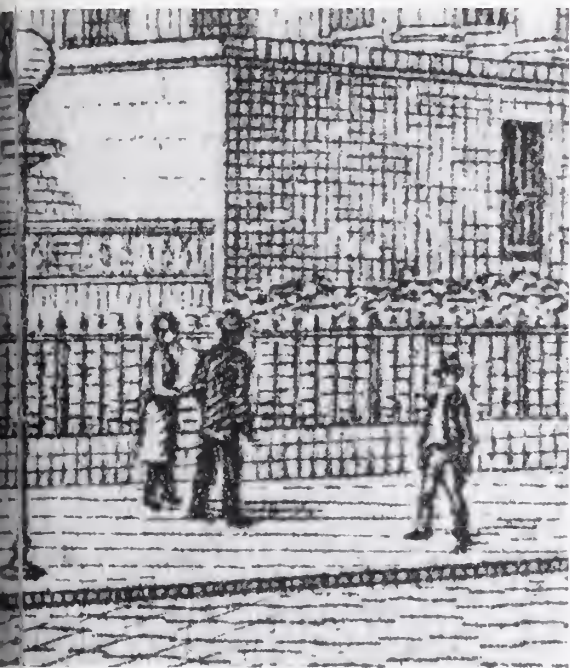
Simone Farkondeh
Hartford Art School,
University of Hartford

Katherine Gates
Cooper Union

Left:
Todd Ayoun
Evil Eye, 1992

Center:
Moyra Davcy
Purse Strings, 1989

Right:
Yong Soon Min
Detail from
Make Me, 1989



Renée Green
Wesleyan University

Danielle Gustafson
California Institute of the Arts

Brownie Johnson
Cooper Union

Ruth Lieberman
Slade School of Fine Art,
University College, London

Nanette Yannuzzi Macias
University of California, San Diego

Barbara Miller
University of Rochester

Sarah Rapson

Cassandra Reid
Wesleyan University

Selected Alumni Accomplishments

One-Artist Exhibitions

Todd Ayoung
Art in General, New
York; Kongo Gallery,
Copenhagen

David Bates
Charles Cowles Gallery,
New York; Betsy
Rosenfield Gallery,
Chicago

Ashley Bickerton
Sonnabend Gallery,
New York; Donald
Young Gallery,
Seattle

Andrea Fraser
American
Fine Arts, Co.,
New York; Galerie
Christian Nagel,
Cologne

Kenji Fujita
Luhring Augustine
Gallery, New York;
Daniel Weinberg
Gallery,
Los Angeles

Rainer Ganahl
Philomene Magers,
Cologne; Galerie
Roger Pailhas,
Marseilles

Felix Gonzalez-Torres
Andrea Rosen
Gallery, New York;
The Museum of
Modern Art, New York

Renée Green
Pat Hearn Gallery,
New York; Galerie
Metropol, Vienna

Toby Greenberg
ARC Gallery, Chicago;
Galerie Saint Gervais,
Geneva

Jenny Holzer
XLIV La Biennale
di Venezia;

1990-91 Curatorial and Critical Studies Program

Jane Rubin
California Institute
of Arts

Karin Sander
Staatliche Akademie
der Bilden Jünste,
Stuttgart

Rebecca Schreiber
Wesleyan University

David Smith
Pomona College

• **Veralyn Behenna**
Hamilton College

Elizabeth Bigham
Columbia University

Sam Binkley
Empire State College,
Ontario

Jonathan Caseley
California Institute of Arts

Karin Higa
Columbia University

James Casebere
Michael Klein, Inc.,
New York; Galerie
Urbi et Orbi, Paris

Mike Glier
Barbara Gladstone
Gallery, New York;
The Drawing Center,
New York

Solomon R.
Guggenheim Museum,
New York

Bryan Hunt
BlumHelman Gallery,
New York

Hillary Leone
(Leone & Macdonald)
Fawbush Gallery,
New York

John Miller
Metro Pictures,
New York; White
Columns, New York

Margaret Morgan
William Mora
Galleries, Melbourne;
Dance Theatre
Workshop, New York

Aimee Morgana
American Fine Arts,
Co., New York

Tom Otterness
Brooke Alexander,
New York;
James Corcoran
Gallery,
Santa Monica

Sean Scherer
Stux Gallery,
New York; Kaj
Forsblom, Finland

Julian Schnabel
Pace Gallery,
New York;
Bruno Bischofberger,
Zurich; Galerie
Soledad Lorenzo,
Madrid

Julie Wachtel
Galerie Georges-
Philippe Vallois, Paris;
American Fine Arts,
Co., New York

Publications

Jack Bankowsky
Artforum

Joshua Decter
*Flash Art; Journal of
Contemporary Art*

Thomas Allen Harris
*Afterimage;
The Independent*

Studio Program

Pamela Lee
Graduate Center,
City University of
New York

Eric Miles
Graduate Center,
City University of
New York

Andrew Perchuk
Columbia University

Rick Pirro
Brandeis
University

Ellen Tepler
State University
of New York at
Binghamton

Kenseth Armstead
Corcoran School of Art

Todd Ayoun
School of Visual Arts

Christopher Dolen
California Institute of the Arts

William Easton
School of the Art
Institute of Chicago

John Newman
David Nolan Gallery,
New York; John
Berggruen Gallery,
San Francisco

Michael Tighe
Galerie Hafemann,
Wiesbaden; Galerie
Klawitter, Cologne

Karen Jones
*Art & Text;
Tema Celeste*

Elisabeth Lebovici
Liberacion

Pamela Lee
Texte zur Kunst;
Art News

Micki McGee
High Performance;
Heresies

Helen Molesworth
October; *Documents*

Nancy Princenthal
Art in America;
Sculpture

Bérénice Reynaud
Sight & Sound;
Interview

Carrie Rickey
American Film; *The*
Philadelphia Inquirer

Fellowships and Awards

Myrel Chernick
National
Endowment for the
Arts Visual Artist
Fellowship

Elizabeth Cohen
Van Lier
Foundation
Grant

Moyra Davey
Art Matters
Fellowship

Hilary Kliros
New York State
Council on the
Arts Grant

Yong Soon Min
New York State
Council on the Arts,
Artist-in-Residence
Grant

Nancy Owens
American Society of
Landscape Architects
Design Award

Claire Pentecost
Vermont Studio
Colony Fellow

Patricia Thornley
Artists Grant, Andy
Warhol Foundation

Sergio Vega
Pollock Krasner
Foundation Grant

Rainer Ganahl
Staatliche Kunsthochschule
Düsseldorf

Brian Goldberg
Brown University

Toby Greenberg
School of the Art Institute
of Chicago

Carol Irving
Brown University

Kurt Keppler
San Francisco State
University

Alexander Ku
Cooper Union

Sowon Kwon
Pratt Institute

Kara Lynch
Williams College

Chris Martin
Concordia University

Margaret Morgan
Sydney College, Australia

Walter Robinson
Art in America

Roberta Smith
The New York Times

Simon Leung
P.S. 1 Museum Studio
Program Grant

Academic and Curatorial Appointments

Richard Armstrong
Curator of
contemporary art,
The Carnegie Museum
of Art, Pittsburgh

Geoffrey Batchen
Assistant professor,
visual arts department,
University of
California,
San Diego

Chris Bratton
Instructor, video
department, School
of the Art Institute
of Chicago

Norman Cowie
Visiting professor,
film and video,
University of
Massachusetts at
Amherst

Susan Daitch
Instructor,
literature and
fiction writing, Sarah
Lawrence College

Laura Kipnis
Assistant professor,
department of radio,
television, and film,
Northwestern
University

Michael Leja
Assistant professor

Richard Marshall
Curator, Whitney
Museum of
American Art

Lisa Phillips
Curator, Whitney
Museum of
American Art

Kimmo Sarje
Chairman,
The Exhibition
Committee of the
Artists' Association
of Finland

Frazer Ward
Assistant professor,
department of art
history, Bryn Mawr
College

1991-92

Anne Naldrett
School of the Museum
of Fine Arts, Boston

Jeff Ragsdale
School of the Art
Institute of Chicago

Anne Satterfield
Rochester Institute of
Technology

Peter Seidler
California Institute
of the Arts

Blake Stimson
Tufts University

Tess Timoney
School of Visual Arts

Sarah Vogwill
California Institute
of the Arts

• **Jesús Feunmayor**
Universidad Central de
Venezuela

Thomas Allen Harris
Harvard University

Lisa Cartwright
Assistant professor,
English/visual and
cultural studies,
University of
Rochester

of art history,
Northwestern
University

Selected Seminar Leaders

Artists

Vito Acconci

Laurie Anderson

Richard Artschwager

Judith Barry

Ross Bleckner

Mel Bochner

Trisha Brown

Daniel Buren

Victor Burgin

Judith Butler

David Diao

Jimmie Durham

Dan Graham

Nancy Graves

Renée Green

Group Material

Hans Haacke

Peter Halley

Connie Hatch

Hachivi Edgar

Heap of Birds

Jenny Holzer

Alfredo Jaar

Donald Judd

Silvia Kolbowski

Joseph Kosuth

Brice Marden

Meredith Monk

Andrew Ross

Robert Morris

Elizabeth Murray

Adrian Piper

Lucas Samaras

Allan Sekula

Richard Serra

Laurie Simmons

Lorna Simpson

Carrie Mae Weems

Lawrence Wiener

Fred Wilson

Curation and Critical Studies Program

Kate Haug University of California Santa Cruz	Christel Hollevoet McGill University	Karen Jones Dartmouth College	Helen Lee New York University	Cara Mertes Vassar College	Timothy Nye Cornell University	Margaret Sundell Oberlin College	Frazer Ward University of Sydney, Australia	Ayisha Abraham Delhi University, India	Karim Aïnouz New York University
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Studio Program

Vali Export

Dan Flavin

Richard Foreman

Jeremy Gilbert-Rolfe

Philip Glass

Leon Golub

Barbara Kruger

Louise Lawler

Sherrie Levine

Sol LeWitt

Roy Lichtenstein

Alan McCollum

Film- and Videomakers

Dara Birnbaum

Lizzie Borden

Gregg Bordowitz

Tony Cokes	Homi K. Bhabha	Phil Mariani
Julie Dash	Norman Bryson	Kobena Mercer
Constance De Jong	Susan Buck-Morss	Linda Nochlin
Hollis Frampton	Judith Butler	Craig Owens
Jean-Pierre Gorin	Joan Copjec	Constance Penley
Joan Jonas	Jonathan Crary	Griselda Pollock
Isaac Julien	Douglas Crimp	Andrew Ross
Sherry Millner	Thomas E. Crow	Sheila Rowbotham
Yvonne Rainer	Jean Fisher	Abigail Solomon-Godeau
Martha Rosler	Hal Foster	Gayatri Spivak
Michael Snow	Kenneth Frampton	Sally Stein
Jean-Marie Straub	Martha Gever	Anthony Vidler
and Daniele Huillet	Stuart Hall	Simon Watney
Leslie Thornton	bell hooks	Judith Wilson

Laylah Ali Williams College	Natalie Bookchin School of the Art Institute of Chicago	Dina Ciraulo University of California, Berkeley	Elizabeth Cohen Rhode Island School of Design	John Consigli Cooper Union	Yosha Goldstein Cooper Union	Manisha Mirchandani Queens College	Gary Moore University of Miami	Denise Nicolaescu Brown University
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Trinh T. Minh-ha	Andreas Huyssen	Janet Wolff
Jane Weinstock	Rosalind Krauss	Peter Wollen
Critics/ Historians	Sanford Kwinter	Tom Zimmer
Parveen Adams	Kate Linker	
Jean Baudrillard	Lucy Lippard	
	Sylvère Lotringer	

Norman Cowie
Still from *Lying in State*, 1989

Bill Oliver
Princeton
University

Holly Owen
University of British
Columbia

Robert Reynolds
Brown University

Shari Rothlarb
Cooper Union

Ann Torke
University
of California,
San Diego

Andrea U'Ren
Cooper Union

Sergio Vega
Escuela Nacional
de Bellas Artes
"Manuel Belgrano,"
Buenos Aires

Chris Whittey
Rhode Island School
of Design

1992-93

• **Todd Alden**
Williams College

Jack Ben-Levi
Sarah Lawrence College



Curatorial and Critical Studies Program

Monica Chau
California Institute of
the Arts

Hannah Feldman
Harvard University

Craig Houser
Hunter College,
City University of
New York

Leslie Jones
University
of California,
Berkeley

Jennifer Kabat
Columbia University

Hannah Kruse
Hochschule der
Künste, Berlin

Thomas McDonough
Rutgers University

Simon Taylor
University of Maryland

Studio Program

Robert Beck
New York University,
Tisch School of the
Arts



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Bunka Fashion
College, Tokyo

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California,
San Diego

Jenny Polak
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Parsons School of
Design

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New York University

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Chicago

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New York University

